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ABSTRACT

An inquiry concerning art, craft, and design education in Western Australia that was undertaken by the Western Australian Post Secondary Education Commission is considered, as are the resulting recommendations. Attention is directed to the existing system and the need/demand for art, craft, and design education, as well as issues affecting the following: The Western Australian Institute of Technology, the Technical Education Division, teacher education in the colleges, issues affecting the universities, and other issues, such as the transition from study to work for artists/craftsmen. It is recommended that precareer education in art, craft, and design continue to be provided by the Western Australian Institute of Technology and the Technical Education Division of the Education Department of Western Australia; and that avocational programs in these fields be made widely available in education institutions and community organizations. A major recommendation is that the Technical Education Division's vocational programs in art, craft, and design be brought together in a new College of Art, Craft, and Design to be established within the Perth Cultural Centre. In addition, it is recommended that the possibility be explored of establishing a Department of Fine Arts at the University of Western Australia to provide degree and postgraduate courses in art history. Background information on the inquiry, including submissions received and reports consulted, are included. (SW)

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ART, CRAFT AND DESIGN EDUCATION

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A Study of

the Opportunities and Requirements

in the Post Secondary Sector

in Western Australia

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Western Australian Post Secondary
Education Commission

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WESTERN AUSTRALIAN

POST SECONDARY EDUCATION COMMISSION

16-18 STIRLING HIGHWAY, NEDLANDS P.O. BOX 135, NEDLANDS, W.A. 6009.

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7 December 1979

Hon. P.V. Jones, MLA
Minister for Education
Education Department
Parliament Place
WEST PERTH 6005.

Dear Mr Jones,

I have pleasure in submitting the Report of the Commission's Committee on Post Secondary Art and Design Education. The Report and its recommendations have been endorsed by the Commission.

In summary, the Report recommends that pre-career education in art, craft and design continue to be provided by The Western Australian Institute of Technology and the Technical Education Division of the Education Department of Western Australia; and that avocational programs in these fields be made widely available in education institutions and community organisations throughout the State.

A major recommendation is that the Technical Education Division's vocational programs in art, craft and design be brought together in a new College of Art, Craft and Design to be established within the Perth Cultural Centre. In addition, it is recommended that the possibility be explored of establishing a Department of Fine Arts at The University of Western Australia to provide degree and post-graduate courses in art history.

A number of the recommendations need to be taken up with various education institutions, and the Commission will approach the institutions concerned in due course. The full recommendations are contained in Chapter 7 of the Report.

Yours sincerely,

W.D. Neal
Chairman.

1 November 1979.

Dr. W.D. Neal,
Chairman,
Western Australian Post Secondary Education
Commission,
NEDLANDS, WA, 6009.

Dear Dr. Neal,

It is my pleasure to submit herewith the Report of the Committee on Post Secondary Art and Design Education. The Report speaks for itself but, since a substantial number of recommendations are made, two points perhaps warrant restatement.

The first is that Western Australia already enjoys a wide range of opportunities for the study of art, craft and design and that, by comparison with many places in Australia and abroad, we start from a position of comparative riches.

Second, that implementation of the recommendations in the advanced education and technical education sectors does not require the infusion of large amounts of additional government funding. Capital will have to be expended to relocate departments of the Technical Education Division presently quartered on sites that must be cleared for other purposes, but the recommendations themselves can be largely implemented through the rationalisation of existing courses, improved utilisation of resources and clearer differentiation of areas of responsibility. A most important input will be a cooperative attitude on the part of administrative and academic staff at the various institutions.

I would like to express my personal appreciation for the invaluable assistance that was provided by Messrs. A.G. Batten, R.L. Juniper and R.S. Sampson who joined with members of the Commission to form the Committee. We imposed far more upon their time than was anticipated at the outset. We also thank Julie Harris who served as Secretary to the Committee and whose dedicated efforts made it possible for us to complete this undertaking not too long after the original due date.

Respectfully submitted,

Dolph W. Zink
Chairman,
Committee on Post Secondary
Art and Design Education.

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CHAPTER 1

ART, CRAFT AND DESIGN EDUCATION IN WESTERN AUSTRALIA

Introduction and Procedures

1.1 The future of the Technical Education Division's art courses came under consideration within the Division during 1977-78, in view of the fact that the facilities for art at Perth Technical College were fragmented and in some cases temporary, and those at Claremont Technical College were in need of improvement. In 1978, the Minister for Education asked the Western Australian Post Secondary Education Commission to investigate the possibility of transferring the programs provided at Claremont Technical College to one of the colleges of advanced education. The Commission considered this issue and recommended that it should not be decided without a full investigation of all the implications, and that a review of the whole area of art, craft and design education in the post secondary sector was needed.

1.2 A report on Tertiary Art Education in Australia was expected to be published early in 1979, and it was agreed that it would be appropriate for a study of the Western Australian situation to be conducted following the release of the report, so that the Commission could take advantage of the information gathered on an Australia-wide basis. In the event, however, the publication of the report was delayed, and the Minister asked the Commission to consider certain issues with some urgency.

1.3 Accordingly, a Committee was established in February 1979 to report to the Commission on the more immediate issues, and in June 1979 the Committee's membership was increased and this wider inquiry was undertaken.

1.4 The following persons were appointed to the Committee -

Dr. D.W. Zink, Chairman	- Deputy Chairman of the Commission
Mr. A.G. Batten*	- State Director - Industrial Design Council of Australia
Mr. R.L. Juniper*	- Artist
Dr. W.D. Neal	- Chairman of the Commission
Mr. R.S. Sampson	- Superintendent of Art and Crafts, Education Department of WA
Mr. M.C. Williams	- Member of the Commission

*From June 1979

1.5 The Committee's terms of reference were -

(a) to assess and report on the overall need for post secondary education in the fine arts and associated areas of activity and the nature and location of physical facilities required;

(b) to give particular consideration to -

. the future of Claremont Technical College and the fine arts program presently conducted by Perth Technical College; and

. the possibility of the former Teachers Colleges offering both adult education courses in fine arts and courses which are recognised as counting as credit towards the Technical Education Division Diploma and Certificate programs in Fine Arts and in Art Studies or are an alternative to existing TAFE programs.

1.6 Advertisements for submissions were inserted in the local and national press and in publications relating specifically to education and to art and craft, and in addition, persons and organisations believed to have a special interest in art, craft and design education were approached directly. In all, fifty-eight submissions were received, and the wide range of issues which they canvassed emphasised the complexity of the task. A list of the individuals and organisations who made submissions is contained in Appendix A.

1.7 Members of the Committee visited many of the institutions which provide art and design education to meet informally with members of staff and in some cases with students, and to view the facilities. In addition, discussions were held with persons with special knowledge of certain aspects of the investigation. The visits and interviews are listed in Appendix B.

1.8 Several reports relating to art, craft and design education both in Australia and overseas were consulted and found to contain helpful background information. Appendix C contains a list of these reports.

The Existing System

1.9 Many education institutions and community organisations in Western Australia provide programs in art, craft and design. While some of these may lead to self-employment, to employment in industry or commerce

or to teaching positions, many are provided for purposes of self-development or leisure activity. The various programs are discussed below in terms of award programs for practitioners in art, craft and design; programs for teachers; and community education programs.

Award Programs for Practitioners

1.10 The Western Australian Institute of Technology (WAIT) and the Technical Education Division of the Education Department of WA (TED) provide the majority of courses in this category.

1.11 WAIT provides Bachelor of Arts degrees in Design and Fine Art, and an Associate Diploma in Art as shown below.

Course	Stream	Options
BA Fine Art	Painting Printmaking Sculpture	
BA Design	Graphic Design	Graphic Design Film & TV Design
	Craft Design	Ceramics Textiles 3-D Design
	Industrial Design	
Associate Diploma in Art	Craft Fine Art	

1.12 The degree courses are three year, full-time programs. Each degree course has a common first year which provides introductory studies and allows students to gain a better knowledge of the major areas of study before they have to choose in which area they will specialise. However, the common first year in Fine Art differs from that in Design, and therefore the decision to enter one or the other of these broad fields has to be made prior to enrolment.

1.13 The Associate Diploma in Art is designed chiefly as a part-time course taken over four years, with specialisation in either Fine Art or Craft. The first four semesters of each area of specialisation comprise a common foundation course. The common course in the Fine Art specialisation is different from that in Design, but core studies in art history and drawing are common to both. WAIT's program for teachers is referred to in paragraph 1.17 of this report.

1.14 A wide range of award courses in art, craft and design is provided at the colleges and centres of the Technical Education Division. Fine art programs are available at Claremont Technical College, various design programs at Perth Technical College, interior design at Leederville and photography and audio visual photography at Mount Lawley Technical College. In addition, programs in Art Studies, which attract the greatest number of enrolments, are provided at Claremont and Perth Technical Colleges and at many other centres in both the metropolitan and country areas, although in some cases not all the units are available. The various formal courses are listed below.

Institution	Course	Majors
Claremont Technical College	Dip/Cert.in Fine Art	Painting Sculpture
	Cert.in On-Glaze Painting	
Perth Technical College	Dip/Cert.in Graphic Design	Graphic & Advertising Design Creative & Advertising Illustration Display & 3-D Design
	Dip/Cert.in Fashion Design Dip/Cert.in Advanced Ceramics Dip.in Printmaking Cert.in Merchandising Display Cert.in Commercial Art Cert.in Design (Theatrical Arts)	
Leederville Technical College	Dip/Cert. in Interior Design	
Mount Lawley Technical College	Dip/Cert. in Photography Dip. in Audio Visual Photography	
Various centres (including Claremont and Perth Technical Colleges)	Dip/Cert. in Art Studies	Sculpture Textiles Painting Ceramics Design & Printmaking Metal Jewellery & Enamelling

1.15 The Technical Education Division's Diploma courses in Fine Art, Graphic Design, Fashion Design and Interior Design are three year full-time courses, and a Certificate may be awarded after two years full-time or, in the case of Interior Design, after three years part-time study. The Diploma in Photography requires two years full-time plus one year's part-time study, and the Certificate two years' full-time or three years' part-time. The Certificate course in Design (Theatrical Arts) requires two years' full-time study, and a decision to extend the program to a three year Diploma course has been temporarily deferred.

1.16 The remaining TED courses are part-time and of varying lengths. The Diploma in Audio Visual Photography is a five year part-time course. The Diploma in Art Studies may be awarded after four years and the Certificate after two. The Diploma in Printmaking and Certificates in On-Glaze Painting and Merchandising Display may be awarded after four years and the Certificate in Commercial Art after three years of part-time study. The Diploma and Certificate courses in Advanced Ceramics are classified as part-time courses of three years' and one and a half years' duration respectively, but it appears that students attend these courses on a full-time basis. This matter is referred to again in paragraph 3.46 of this report.

Programs for Teachers

1.17 Programs for art teachers in secondary schools are provided at WAIT and at Nedlands College. In 1979 WAIT introduced Bachelor of Education courses for teachers of art and of industrial arts. These programs are provided jointly in the School of Teacher Education and the Department of Art and Design, and are four year, full-time courses. They are to replace the three year Associateship courses in Art Teaching and Industrial Arts, which are being phased out. The Associateship in Industrial Arts was developed in association with Nedlands College, which provided the education segments of the course.

1.18 Nedlands College provides a three year Diploma of Teaching course for students who wish to teach art in secondary schools, and a post-experience Bachelor of Education course with an art major. The College proposes to introduce in 1980 a four year pre-service Bachelor of Education course with major studies in art, and this may eventually replace the Diploma of Teaching.

1.19 Both WAIT and Nedlands College provide a one year Graduate Diploma in Education, which may be taken by graduates in art, craft and design who wish to teach in secondary schools. A non-award Course in Photography Teaching is provided for secondary teachers at Mount Lawley Technical College. This is a part-time course taken over three years.

1.20 Mount Lawley College provides a Graduate Diploma course in Art Education which is designed chiefly for primary teachers who wish to become art specialists. In addition, all the colleges of advanced education (WAIT, Churchlands, Mount Lawley and Nedlands Colleges and Claremont Teachers College) provide art studies as a component of the various teacher education courses, both as optional units designed for self-development and, in the case of programs for primary teachers, as core units.

Community Education

1.21 The Technical Education Division's adult education courses in art and craft are available throughout the State. The programs are usually of about six weeks' duration and attract a considerable number of students. Some colleges of advanced education are also introducing community programs in art and craft. The education institutions also appoint artists in residence from time to time, and support funds are sometimes available from the Western Australian Arts Council. Many of the institutions arrange art and craft exhibitions which are open to the public, and WAIT runs a community arts and crafts week at Muresk each year.

1.22 In addition to the informal programs provided by the education institutions, many leisure programs in art and craft are arranged by other government and non-government organisations. Among these are the Art Gallery of Western Australia, which provides films, lectures, discussions and travelling exhibitions; Fremantle Arts Centre, which provides a venue for exhibitions and sale, as well as non-award courses; and groups such as the YMCA and YWCA which provide regular series of programs.

1.23 Many local authorities give support to educational and recreational programs in art and craft, and some employ an officer to organise and coordinate these activities. As a result, there are thriving art and craft groups in areas such as Canning, Gosnells, Melville, Belmont, Claremont and Stirling. Many country centres such as Albany, Bunbury, York, Northam, Karratha and Geraldton promote art and craft activities, and the Albany Summer Art School attracts teachers of high standing for its annual programs.

1.24 Arts Access, which was established by the Western Australian Arts Council and is administered through the Fremantle Arts Centre, enables art and craft programs to be taken to less populous country localities. Programs are arranged at the request of local communities, who are responsible for organising a venue and recruiting a group of students. Workshops lasting one or two days, and in some cases more, are provided in subjects such as pottery, leathercraft, textiles and oil painting. Portable equipment is taken to the locality by the tutors and materials are supplied at cost price.

1.25 The Western Australian Arts Council has recently introduced an artists in residence scheme in regional centres in the State. A pilot project in the Pilbara region in 1978 proved to be successful, and the scheme has been expanded in 1979 to provide teams of artists and craftsmen based in Carnarvon, Albany and Kalgoorlie. The teams take up five month residencies, and it is hoped that each artist and craftsman will foster and develop his particular art form in the community.

1.26 The Crafts Council of Western Australia, which is affiliated with the Crafts Council of Australia, also promotes community education in the crafts, and groups have been formed which relate to particular crafts, such as the Embroiderers Guild, the Handspinners and Weavers Guild, the China Painters Society and the Perth Potters Club. At the national level, support for art and craft activities is provided by the Visual Arts, Crafts and Community Arts Boards of the Australia Council.

The Demand for Art, Craft and Design Education

Programs at the Western Australian Institute of Technology

1.27 The table below sets forth the number of applicants who listed a WAIT course in art and design as their first preference as well as the number of students admitted to the first year of these programs in recent years.

TABLE 1

FIRST PREFERENCES FOR ART AND DESIGN COURSES AT WAIT, AND STUDENTS COMMENCING ART AND DESIGN COURSES AT WAIT, 1975/6 - 1978/9[1]

	1975/6	1976/7	1977/8	1978/9
First Preferences for Art/Design at WAIT	276	294	322	364
Students Commencing Art/Design at WAIT[2]	161	156	140	133[3]

Notes:
1. In each case, applications are made in the year prior to the commencement of the course.
2. The level of intake into the Department is regulated by quotas.
3. This figure does not include 25 students commencing the B.Ed (Art Teaching) and 8 students commencing the B.Ed (Industrial Arts) course.

Source: Tertiary Institutions Service Centre and Western Australian Institute of Technology.

1.28 Information was not provided as to the number of applicants that actually met WAIT's academic admission requirements but this would be expected to be somewhat less than the gross number of first preferences listed. However, the size of the applicant pool is probably augmented by applicants who listed art and design as second choice but did not obtain their first preference selection. It is interesting to note that the number of applicants for these programs has been increasing over the past several years when a majority of the courses offered at the universities and the WAIT has experienced constant or declining numbers of first preference applicants.

1.29 Precise measurement of the size of the fully qualified pool of applicants seeking admission to the WAIT art and design programs is complicated by the fact that the Institute attempts to make some prior determination of applicants' potential for success in the courses. It does this by means of interviews, examination of portfolios of students' work, and the use of an aptitude test. The Committee was advised that in 1979 a total of 60 applicants for the degree courses in Design and Fine Art who qualified for admission after undergoing these screening processes could not be offered places.

1.30 WAIT staff indicated some dissatisfaction with the level of preparation of applicants, which has necessitated concentration on basics in the first year of study with a consequent limiting of time available in the remaining two years for more advanced work. Various remedies were suggested and are discussed at a later point in this report, but it was also indicated that the quality of preparation of applicants appears to be improving. WAIT staff suggest that this has come about partly by reason of the increasing number of applicants available each year from which selections are made. In addition, greater emphasis on art studies within the secondary schools and increasing acceptance of art studies by secondary students were thought to be having a beneficial effect.

1.31 It can probably be concluded that there exists each year a pool of qualified applicants significantly in excess of the number that WAIT is able to admit to its programs and that the size of this pool has been increasing annually over the past several years. Total enrolments for WAIT courses in art and design are set forth in Table 2.

TABLE 2

PERSONS ENROLLED IN ART AND DESIGN COURSES AT WAIT, 1976-1979

Course		1976	1977	1978	1979
Foundation Year Fine Art		23	34	30	38
Fine Art Majors	Painting	38	27	33	44
	Printmaking	9	11	16	20
	Sculpture	12	10	14	20
Foundation Year Design		37	41	45	51
Craft Majors	Ceramics	2	4	5	5
	Textiles	6	12	9	12
	3-D Design	2	5	5	6
Graphic and Communication Design Majors	Graphic Design	23	22	28	38
	Film & TV Design	1	3	5	3
Industrial Design		9	20	12	10
Associate Diploma in Art[1]		10	31	38	33
Associateship in Art Teaching		134	133	123	82
Associateship in Industrial Arts[2]		78	74	62	51
Bachelor of Education - Art[2]					25
Bachelor of Education - Industrial Arts[2]					8
Total		384	367	425	446

Notes: 1. Most students in this course study part-time. There were 10 full-time students in 1976-1978, and none in 1979.

2. Introduced in 1979.

Source: Western Australian Institute of Technology.

Programs in the Technical Education Division

1.32 In general, admission to programs in the Technical Education Division requires completion of Year 10 of secondary school. Entry is intentionally kept easy on the basis that all individuals are entitled to the opportunity of improving their employment potential through study. Access to the system thus is limited mainly by its capacity to provide training in each of the many areas covered. In some fields, an attempt is made to limit the number of students entering training in order to

maintain a reasonable balance between the number of individuals graduating and the likely number of employment positions available each year. In cases where the number of applicants for the first year of a program exceeds the number of places available, allocation is made on a "first come, first served" basis.

1.33 With the exception of graphic design, it did not appear that any significant number of applicants was being denied entry to the various full-time design courses. In those cases where there was evidence of the demand for places exceeding the number provided, it was considered that it would not be in the public interest to increase the intake of students in view of the limited employment opportunities available. In the case of the full-time courses in fine art offered at Claremont Technical College, it was indicated that virtually all applicants had gained entry in recent years. In some instances, if places were not available at the outset, it was possible to provide them within the first term due to the normal attrition rate. Thus, for the full-time programs in art and design offered by the Technical Education Division, there does not appear to be a case for increasing intake.

1.34 A very substantial number of students are enrolled in part-time programs, particularly the Diploma and Certificate in Art Studies which is offered at an increasing number of institutions throughout the system. The Committee encountered no cases where applicants had been denied admission to institutions within the metropolitan area and in several cases, gained the impression that increased numbers of applicants would have been welcome. There was evidence that demand exists for this program in areas in which it is not presently offered and this would be particularly true of areas outside the metropolitan region.

1.35 Demand for part-time studies in art and crafts appears to be buoyant and the Technical Education Division has been attempting to systematically respond. Over time, it can be expected that there will be a growing demand for these programs from all geographic areas and that consumers will seek training opportunities for an ever increasing range of crafts. However, there are questions as to whether the Diploma/Certificate in Art Studies is the vehicle best suited to serve a large sector of this demand group which is mainly avocational in its objectives, and this matter will be pursued later in this report.

1.36 Enrolments in art, craft and design courses offered by the Technical Education Division (excluding Stream 6 - adult education) are shown in Table 3.

TABLE 3

ENROLMENTS IN ART, CRAFT AND DESIGN COURSES IN THE TECHNICAL EDUCATION DIVISION, 1979

Course	1979			
	F/T	P/T	Ext.	T
Dip/Cert in Fine Art (Painting)	105	17		122
Dip/Cert in Fine Art (Sculpture)	20	18		38
Dip/Cert in Graphic Design	144	57		201
Dip/Cert in Fashion Design	87	104	2	193
Dip/Cert in Interior Design	59	153		212
Dip/Cert in Advanced Ceramics		105	1	106
Dip/Cert in Art Studies	17	3 839	1	3 867
Dip/Cert in Photography	34	205		239
Dip in Audio Visual Photography		46	1	47
Dip in Printmaking	2	86		88
Cert in Merchandising Display		64	1	65
Cert in Commercial Art		150	30	180
Cert in Design (Theatrical Arts)	60	17		77
Cert in On-Glaze Painting		167		167
Miscellaneous Art (Short Courses)		284	152	436
Total	528	5 312	198	6 038

Notes: 1. F/T - Full time. Average weekly class attendance, taken over the year, amounts to 15 hours or more.

P/T - Part time. Average weekly class attendance, taken over the year, amounts to less than 15 hours.

Ext. - Technical Extension Service. Enrolments catered for entirely by correspondence tuition.

T - Total.

2. The figures represent all enrolments in the specified courses registered during 1979 up to the reference date, 31 October. They include enrolments by students who have discontinued or completed their studies in the earlier part of 1979 and may no longer be enrolled in these courses at the reference date.

Source: Technical Education Division.

Programs at Other Institutions

1.37 Training in art and crafts is offered at all the other post secondary institutions except the two universities. For the most part, the tuition given forms a required portion of teacher education courses and the number of contact hours varies among the institutions from a low of 30 to a high of 90.

1.38 In addition to the basic requirements, students may also take elective units and there are indications that the popularity of these electives has been increasing. However, in view of the cutback in teacher training intake, and concerns expressed by the Director General of Education about the Department's capacity to absorb all the applicants seeking art specialist teaching positions, it is likely that the existing capacity in terms of facilities and staff is greater than that which will be needed to service demands from the teacher education sector.

1.39 The colleges are seeking alternative outlets for this potential capacity, some of which will be absorbed by the introduction of new courses such as the Graduate Diploma in Art Education at Mount Lawley, but the opportunities for initiatives of this kind are limited other than perhaps greater involvement in community non-credit offerings.

Courses Not Presently Offered

1.40 There was evidence of demand for two types of training not presently provided for by the system. The first was for the study of art history at the Bachelor's degree and post graduate levels. The second was for intensive, short training courses for persons teaching art in adult education programs. Further comment is provided in a later section of this report.

Adult and Continuing Education

1.41 There would appear to be a substantial and continually growing demand throughout the State for opportunities to study art and crafts on an avocational or recreational basis. The extent to which this demand is being served varies from area to area depending upon the institutions involved and particularly upon the dedication of the individuals responsible for these programs. It is met, in part, through non-credit courses offered by the Technical Education Division and also by the Fremantle and other community arts centres, Arts Access, the YMCA and YWCA and a number of other non-profit community organisations as well as commercial ventures.

1.42 Demand from country areas is not being fully satisfied, nor is there adequate provision in the metropolitan area for persons who seek to pursue some particular art or craft on a continuing basis under competent supervision but who do not wish to enrol in a credit program. To some extent, this later group appears to have been enrolling in the Art Studies programs in the Technical Education Division and is thereby contributing to the high enrolments in those programs. This issue is explored more fully at a later point.

The Need for Art, Craft and Design Education

1.43 Determining a society's need for education opportunities is quite a different matter from determining demand which might be thought of simply as the number of qualified individuals who would enrol, and perhaps complete, a course of study if it were offered at a given location at a particular time. Need may be thought of as the skills and professional expertise that a society requires for its effective operation, but the determination immediately becomes more complex when the attempt is made to assess need in terms of a society's value structure. When speaking of education programs in art, craft and design, terms like "enrichment" "broadening" and "fulfilment" are often applied and the matter thus becomes somewhat philosophical and, of necessity, partially subjective.

1.44 Many submissions received by the Committee point to the problems of contemporary society, the expectation of longer life spans and the probability of an ever-decreasing working week, and emphasise the need for the education system to contribute directly to an improvement in the "quality" of life. In this same vein, arguments are advanced for expanding the place of aesthetics throughout the full spectrum of organised education.

1.45 Other submissions claim that there are economic justifications for more and better art and design education. Although they see the situation as changing, these would contend that Australian design has not attained levels equal to those in other parts of the world and that this has had an adverse effect on the establishment of demand for products of a high design standard, and particularly on the development of export markets for Australian manufacturers. Some also claim that the level of competence of the graduates at present being produced by the education system in Western Australia is deficient when measured against what are alleged to be reasonable employer expectations or comparable courses elsewhere.

1.46 The economic arguments for art, craft and design education appear to be of two dimensions. First, that if the aesthetic awareness of the entire community is cultivated, consumer demand for greater output from artists, craftsmen and designers will inevitably follow. Second, that the level of public demand for the output of this group in Western Australia is already high and that, given better training and encouragement, more artists and craftsmen would find it possible to support themselves from their personal production. The ever increasing popularity of art and craft exhibitions is pointed to in support of this view and, in the case of crafts, several persons advised the Committee that retailers experience difficulty in procuring a consistent supply of high quality merchandise.

1.47 However, cautions are also advanced, particularly from prospective employers, who warn against encouraging too rapid a growth in output from the education institutions for which there may not be job opportunities; and no submissions suggest that there are more job openings than there are graduates. This is a serious matter but, unfortunately, one which is not limited to the areas of study here under consideration. There are also warnings that the mere infusion of more money into the system is not likely to produce answers, and the contention that the quadrupling of funding for the arts from 1973 to 1975 resulted in a great deal of waste and was, in many ways, counter productive to the long term goals of society.

1.48 In the case of teacher education, there are representations that all teachers, because of the lack of an adequate art background at secondary level, should be given increased exposure to art and craft in their basic education and that greater numbers of specialist trained teachers should be employed in primary and secondary schools. The Committee felt that there was encouraging evidence that the education institutions and the employers were exhibiting an awareness of these needs in setting their priorities. However, there remains a wide disparity in the amount of art training included at each institution. Another area of alleged need that is not presently served is the provision of short courses designed to improve the teaching abilities of persons teaching art and craft in the adult education sector.

1.49 In 1978, the Crafts Board of the Australia Council published a report on *Craft Education and Training in Australia* which deals with this subject in some depth and advances a large number of recommendations. One of these reads,

'A balanced range of craft education and training opportunities ideally should include PG2, PG1, UG1, 2, 3, Certificate and non-formal courses.'

While this Committee would support a great deal of the Crafts Board's report as an ideal set of long term objectives, it does not conclude that there is evidence either of need or of effective demand at this juncture to warrant an early move toward implementation of the full set of recommendations in Western Australia. It does feel, however, that there is a need to move progressively and continuously in all sectors (advanced education, technical education and adult education) toward the provision of craft study opportunities in a wider range of crafts, at more locations and at more levels of study.

1.50 A special report to the Committee prepared in June 1979 by Mr. Tim Moorhead, Education Officer of the Crafts Council of Australia deals with deficiencies in craft education in Western Australia and constitutes worthwhile reading for all institutions and organisations involved in craft training. Some of Mr. Moorhead's specific suggestions are dealt with at further points in this report.

1.51 A perceived need which may have an educational component relates to the problems encountered by artists/craftsmen who have completed their formal training and are not as yet able to support themselves solely from their creative output. Graduates are said to lack insight into the economic and production factors which would make it possible for them to derive a livelihood from their work and, in many cases, they do not have access to facilities and equipment.

1.52 The Committee sought submissions to help it determine whether there might be any special training needs arising from the use of art as therapy in the treatment of patients, or in the provision of art training for Aborigines. From the replies received, it would appear that there are no significant requirements that are not being met by the present system.

1.53 One final set of issues involves the study of art as an academic subject. On the one hand, there is a need for greater availability of what might be termed popular art appreciation courses for both the general public and for students. At the other extreme, there is no place within the State where art history and related subjects may be studied at the tertiary or post graduate levels as a major academic discipline. There was evidence

that, not only would there be a signficant demand for such a program, but that the operation of many institutions within the State would be benefited if such training were available for individuals aspiring to employment as critics, lecturers, curators, guides, conservators, art administrators and in similar callings.

1.54 In summary then, with regard to education programs in art, craft and design for persons with a vocational objective upon graduation, it is the Committee's view that there are cases where there is evidence of a need for an improvement in quality and that, while the employment experience of graduates should be monitored on a continuing basis, there is justification for a modest increase in the numbers of students taken into these programs in the short term and the likelihood that the intake level can be gradually increased in future years.

1.55 With regard to programs leading to formal awards but usually pursued for non-vocational objectives, it is the Committee's view that there is no present evidence of any need for an increase in courses or places in the metropolitan area, except for the gradual inclusion of certain crafts not currently provided for at all, but that a further extension of opportunities to country areas is clearly required.

1.56 With regard to teacher education, it is the Committee's view that no significant alteration of the present structure is needed other than the provision of programs for the training of art and craft educators working in adult education.

1.57 In the case of adult education, it is believed that there already exists an encouraging range of initiatives within the community which respond in a satisfactory manner to the need. It is felt, however, that the provision of these services is by no means uniform throughout the State or throughout the metropolitan area and that support for the further dissemination of these programs should be encouraged. Further, there is a need for supervised studio and workshop facilities for persons seeking to pursue various arts and crafts on an avocational basis who do not wish to undertake a course leading to a formal award, but who would like the opportunity to work at progressively higher levels over a continuing period of years.

1.58 The need for study-to-work assistance for artists and craftsmen; for programs for the general public in art apprecation; and for degree level opportunities to study art history as an academic discipline have also been noted.

The Present Situation

1.59 So far we have endeavoured to set out the provisions which the community currently makes for education in art, craft and design; we have commented upon the evidence that has been submitted to us as to consumer demand for either existing programs or programs which may be desired; and we have attempted to make some assessment of the needs of the community at this point in its history and the likely development of these needs in the future. We now undertake to consider in general terms the extent to which the existing educational structure appears to be satisfying these demands and needs and the kinds of modification which may be indicated.

1.60 At the outset, it should be emphasised in the strongest terms that Western Australia already enjoys a wide range of opportunities for the study of art, craft and design. Throughout the system, the Committee was impressed with the dedication of a great many individuals, the level of expertise that was demonstrated, and the quality of the output of most students. We stress these points to make it totally clear that Western Australia starts from a position of comparative riches.

1.61 However, of necessity, the balance of this report deals mainly with areas of possible deficiency in the present system. Concern on the part of some readers is probably inevitable, since few of us take readily to adverse criticism, but we urge that the report be read within the context of the whole and with these prefatory remarks in mind. In our view, this is not a case where significant new funding is the main essential ingredient that is required, but rather a series of cooperative efforts among institutions and individuals designed to rationalise programs, conserve resources, differentiate areas of responsibility and encourage a general improvement in the quality of course offerings and the competence of graduates.

1.62 The first point that we would make is that the total system is something of a 'hotch-potch', having developed over many years in separate sectors,

usually without any attempt to coordinate the various programs. Measured in terms of staff numbers, professional competence, the area and quality of workshop, classroom and studio space, and the range and diversity of programs, the State is better provided for on the whole than comparable communities elsewhere. However, these resources are not distributed geographically or sectorally in such a way that they are being utilised to their fullest potential.

1.63 Secondly, there is overlap among institutions within the metropolitan area. This is particularly evident in the case of programs at the Technical Education Division and the WAIT. The Committee does not see alternative opportunities towards the same or similar career objectives as necessarily a bad thing, nor would it fail to recognise that a certain amount of competition can be healthy in any system. However, it would appear that the duplication of resources in certain overlapping areas may be preventing each institution from adequately emphasising directions in which it might be best suited to serve. Specifically, we would see an opportunity for the WAIT to increase its offerings at the degree and post graduate end of the spectrum, leaving to the Technical Education Division the primary role in technician training. This differentiation cannot be neatly drawn in the case of the fine arts, but even there, it would be hoped that a progression of opportunities could be developed so that students entering the WAIT from technical education programs might avoid undue repetition of ground to which they had already been exposed and rather extend and broaden their experience. An arrangement of this kind has recently been made in South Australia, where students who complete certificate and advanced certificate courses in the Department of Further Education are to be eligible to apply for entry to the second and third years respectively of the degree courses provided at the South Australian School of Art.

1.64 Some problems of duplication also exist among the teacher education institutions, all of which have established art facilities with able and enthusiastic staff who understandably seek to extend the range of their teaching activities beyond that of general art and craft training.

1.65 Thirdly, the system does not provide an adequate range of adult education opportunities. Here again, this is not intended to denigrate some excellent initiatives that are taking place, but merely to highlight the

fact that there is a need for the establishment of non-award programs that go beyond the range of the typical short adult evening school offerings. We see this need as not "in place of" but "in addition to" the shorter programs. This observation is probably one that could be applied not only to the art and craft areas but to the full spectrum of adult education. It is important that adult education not be seen as inferior or subordinate to the other educational sectors. More and more, the mental and spiritual health of the community will depend upon the provision of adult education opportunities. Be they for recreational, job refresher or other purposes, these initiatives deserve the same quality of leadership, teaching and funding that has in the past been applied to pre-career education.

1.66 A final general comment relates to the independent and unrelated nature of some of the courses presently offered. There are a number of instances where programs which require the same basic training operate in total disregard of one another with little or no effort to rationalise facilities or teaching expertise. The WAIT has made considerable progress in this regard through the development of its Bachelor's degree programs which appear to have brought about a much closer working relationship among faculty and to have drawn students together in areas of common pursuit. No similar attempt appears to have been made as yet within the Technical Education Division. Also, while some interaction between the Technical Education Division and the WAIT has developed on the basis of individual staff initiatives, it would seem to the Committee that there may be considerably greater opportunities in this respect.

1.67 In summary, the State is fortunate in having at its disposal good physical resources and, more importantly, impressive human resources with which to refine and improve its art, craft and design education offerings. While there are areas in which Government funding support may be necessary, by far the most important input will be a cooperative attitude on the part of administrative and academic staff at the various institutions. Given this, the Committee sees no reason why a good system cannot be upgraded to a great system.

CHAPTER 2

ISSUES AFFECTING THE WESTERN AUSTRALIAN INSTITUTE OF TECHNOLOGY

2.1 The Department of Art and Design at the WAIT originally administered a group of courses which were transferred from the Technical Education Division at the time of WAIT's formation. In subsequent years, some of these programs were upgraded to Associate Diploma level and, in 1978, further strengthening and some rationalisation was accomplished when the Department's courses were put forward and approved as Bachelor's degrees.

2.2 Although staff could no doubt justify a need for additional resources, in general the physical facilities and equipment available to the Department are good. The academic staff is of high calibre and many have strengthened their professional qualifications in recent years. The Institute has demonstrated its sensitivity to the important role of art and design in many ways which would include the development of its own art collection, the inclusion of funds for works of art as an integral part of each new building, and the general high quality of the design and layout of its publications.

2.3 Under these circumstances, and in consideration of the relatively small numbers of students that can be given professional training in a State with a population of only 1.25 million, it seems evident that the community's major efforts in providing tertiary and post graduate training for careers in art, craft and design must be concentrated at the WAIT. It would be hoped that, over time, additional funds from the Commonwealth, as well as resources re-allocated from within the WAIT itself, might be made available to further develop these programs. However, in the shorter run, strengthening of the Bachelor's degree programs and development of a Graduate Diploma and perhaps a Master's degree program will no doubt have to be funded primarily through the re-allocation of resources within the Department of Art and Design itself.

2.4 The Committee considers it important for the strength of the total post secondary education system that efforts be made to eliminate areas of overlap between courses offered by the Technical Education Division and the WAIT. As was indicated earlier, this observation does not fail to recognise the value of alternative and perhaps competitive routes toward similar professional objectives.. It also recognises that creativity is a delicate matter and something which is not necessarily nurtured in the same way for every individual.

2.5 Discussions with WAIT staff and students, as well as submissions from employers, suggest that the average WAIT design graduate may not be as well prepared for immediate professional performance as are graduates from some Eastern States or overseas institutions. This observation should not be construed as being unduly critical of the efforts of WAIT staff or the conceptual structure of its courses, but rather as recognising certain historic realities, which themselves may be in the process of change.

2.6 Staff within the school attributed possible deficiencies in attainment levels to a combination of the inadequate preparation of entering students and insufficient time in three years to develop the sensibilities and capabilities of students who enter the courses directly from secondary school. It is indeed true that in the United States, Britain and some Eastern States institutions, students of art and design undertake four years of training before receiving the Bachelor's degree or its equivalent. A Committee of Enquiry in New South Wales gave strong support for four year courses in 1973. In South Australia, four year courses are now in operation. Submissions from a number of Australians outside the WAIT, including staff from the Royal Melbourne Institute of Technology, also urged extension of the courses to four years.

2.7 The Committee made a particular effort to explore the British experience where virtually all students now enter a foundation year, in most cases after having met normal tertiary academic admission standards, and then pursue a three year course leading to the Bachelor's degree. We were advised that the attrition rate in this foundation year is very high but, as a result, there are almost no drop-outs from the three year degree program and, because of the opportunity provided by the foundation year to sort out interest and potential, work in the ensuing three years is at a much higher level.

2.8 Notwithstanding the weight of this evidence, the Committee was not persuaded that, in the Western Australian context, an across the board recommendation for an immediate increase to four years of training for all students is necessarily in the best interest of the community or the students themselves. Many graduates appear to be capable of producing top quality work after three years of study. For others, less costly alternatives should be explored first.

2.9 One possibility might be to intensify the content of the present three year courses and concurrently gradually raise admission standards. This would seem to be possible both because the pool from which first year students

are selected is growing annually without proportionate increases in the admission quotas, and because secondary school students are enjoying continually improving opportunities to undertake art studies. WAIT staff indicated that these factors already appeared to be resulting in better prepared first year students.

2.10 Second, WAIT's submission to the Committee advanced the idea of introducing within the Technical Education Division a foundation year somewhat similar to that provided at British institutions, with the thought that most WAIT entrants then would commence their studies for the Bachelor's degree after having had this first basic exposure. While it would appear that Western Australian conditions would make it difficult if not impossible to replicate the British structure exactly, it seems to the Committee that the idea is one to be encouraged and warrants serious joint exploration by the two institutions. We shall comment further on this in the ensuing chapter where we advance some thoughts as to why it would also be in the interest of the Technical Education Division itself to simplify the structure of many of its courses by providing a common foundation year. If such an alternative came into being, a level of performance equivalent to the completion of a TED foundation year might be required for admission to WAIT. Some students might be able to achieve this level through work at their secondary schools or through other channels, but many would attain it by having a year of training in the Technical Education Division before entering the WAIT. Such an approach would not impose an added year of training on all students, but only on those requiring the extra preparation, and would seem to provide a much more economical answer for the community if it were a routine part of the TED courses rather than a special program geared only to WAIT admission.

2.11 Another approach, also suggested in the WAIT submission, might be the development of an intensive post graduate year, perhaps available to only a limited number of graduates of the three year programs. WAIT has made a separate preliminary submission to the Western Australian Post Secondary Education Commission in 1979 proposing a one year Graduate Diploma program in Art and Design which seeks to provide artists and craftsmen with the skills needed to operate successfully on a self-employed basis after graduation. The Committee is not convinced that such objectives are necessarily attainable within structured academic programs and will comment further on this matter in a later section where the transition from study to work is considered.

2.12 However, the Committee readily accepts the view that there is a place in art, craft and design education for post graduate initiatives. While it does not see this need as pressing, believing that current graduates would in general be better served by pursuing further training at institutions in other States or countries, it would urge the WAIT to give consideration to these matters in the future and advance proposals to the Western Australian Post Secondary Education Commission when it feels it has reached some internal consensus as to the purposes of such courses. Initiatives in other parts of Australia should be investigated. A proposal recently put forward by the Alexander Mackie College of Advanced Education in New South Wales, for example, includes post graduate studies in Post Studio Art, with units in Post Object Art and Interart/ Transmedia.

2.13 One of the dilemmas facing the WAIT arises from the limited size of the Department of Art and Design. Staff are encouraged by various professional organisations and such bodies as the Crafts Council of Australia to broaden their specialist offerings, but the Institute finds that, in some streams presently offered, the student numbers are so small that it is difficult to provide consistently high quality tuition at an acceptable cost. As the Committee sees it, this problem will solve itself in time as population grows *provided* other post secondary institutions are restricted in the development of competitive programs. In the shorter run, the Department must help itself by re-allocating resources from other areas, by curtailing activities which may overlap offerings in the Technical Education Division, and discouraging enrolments which are mainly avocational in objective.

2.14 In summary, it is our view that WAIT should aim to provide a high standard of art, craft and design tuition at the Bachelor's degree and post graduate levels for individuals aspiring to pursue professional careers, and should consider the encouragement of professional excellence as its primary goal. For reasons developed at a later point in this report, we do not include in this charge the study of art history as a major course at the undergraduate or post graduate levels, although it is recognised that art history must play an essential supporting role in all WAIT's courses.

CHAPTER 3

ISSUES AFFECTING THE TECHNICAL EDUCATION DIVISION

3.1 The Technical Education Division has probably been involved in art and design education for a longer period than any other institution in the State. Its programs, having developed over a period of years and often without any relationship with one another, appear to be unnecessarily complicated in structure and in the number of separate awards. It would appear that no attempt has been made to coordinate, rationalise and integrate these programs.

3.2 While first class physical facilities have been developed in recent years at some of the newer technical colleges for the part-time Certificate and Diploma courses in Art Studies, facilities utilised by students in the vocational programs (located mainly at Perth and Claremont Technical Colleges) are, almost without exception, sub-standard, inadequate and, in some cases, unsafe. Essential equipment has not been purchased, even though a substantial sum was spent to provide temporary accommodation for Perth Technical College's Art Department at the former St. Brigid's School building in Fitzgerald Street.

3.3 The Division has informed the Western Australian Post Secondary Education Commission that it is in the process of moving the Fashion Department from the St. George's Terrace site of Perth Technical College to Bentley Technical College and that it subsequently plans to move graphic design, commercial art, merchandising display and printing to Bentley. The Committee recognises that this decision was taken some time ago in response to the need to rationalise courses among the metropolitan colleges and because of the continuing uncertainty as to the long term availability of the St. George's Terrace site. While it reluctantly accepts that construction may be too far advanced to justify reversing the decision to move the Fashion Department, it considers the move unfortunate and would hope that the Department might still at this late stage find an alternative use for the space at Bentley.

3.4 It is the Committee's view that there is an urgent need for the Technical Education Division to undertake a complete review of all art, craft and design courses. It would be presumptuous of the Committee in the limited time available to attempt to make detailed recommendations on the many complex issues that it feels warrant consideration. It will, however,

endeavour to comment upon a series of matters which it considers to be crucial.

3.5 At the outset it should again be emphasised that these comments should not be construed as being universally critical of the Division or its staff. It is recognised that the design courses enjoy strong support from some employer groups and that the Technical Education Division has over a long period of time produced graduates who have been readily employable and have apparently performed their assigned tasks satisfactorily. In addition, the Committee visited and talked with staff at many of the colleges and was impressed with the enthusiasm and evidence of professional competence that it encountered.

3.6 The Division, since its re-organisation, has been pressed to focus its attention on a large number of priority issues and has had to do this with a limited number of senior staff. There is little doubt that a comprehensive review of the study areas covered by this report would have been undertaken in due time by the Division of its own accord. The Committee is merely highlighting the urgent need for such a review and, having devoted a considerable amount of time and examined a large number of submissions, believes that it is justified in urging most strongly that no further location, staff or organisational changes be made until the review is completed. The steps which the Division will take as regards its art, craft and design programs reach far beyond the Division itself and impinge upon educational planning for the entire post secondary education sector. They also have important implications for the development and encouragement of the Perth Cultural Centre.

The Association of Design Programs

3.7 Many of the submissions received by the Committee explored this issue and a number of arguments were presented. Without exception, they emphasised the desirability of associating the various programs in design. The main reasons given are summarised below.

(i) Such an association would contribute to the recognition of design as a discipline in its own right and hence to the raising of design standards generally. Until recently, design has been largely neglected in our education system, and as a result the community has been slow to accept design as a profession separate from, though closely associated with its related industries.

(ii) It would enable all students of design to undertake common studies in subjects such as drawing, colour, form and history which are basic to all branches of design. In this regard, it is suggested that consideration might be given to the introduction of a common curriculum for the initial period of study.

(iii) The design programs would be enriched if the associations between them were fully recognised and developed. There are many links between interior design, fashion design, theatre design and merchandising display which could be strengthened if the common ground were explored in terms of theory, syllabus development and teaching methods, for example.

(iv) A more efficient use of facilities, equipment and staff resources could result from the provision of a single facility for design education. At present there is a proliferation of studios, workshops and equipment scattered throughout various colleges. In addition, there are specialist facilities that could be upgraded to better standards if common needs were pooled. For example, the requirements for lighting and set construction in the theatre design course are not dissimilar to those required for merchandising display. Similarly, sewing rooms for costume design in the theatre course are identical to those required by the Fashion Department. Woodworking, plaster casting, welding and printing facilities are other cases in point.

(v) Students would be able to transfer more easily from one course to another without loss of credit.

On the basis of these arguments, the Committee considers that the various design programs in the Technical Education Division should be brought together in a single institution.

The Association of Art with Design Programs

3.8 While the advantages of associating the various design programs seem to be widely accepted, the Committee is aware that the association of art programs with design programs is a controversial issue within the Technical Education Division in Western Australia. The arguments submitted to the Committee in support of the separation of design education from art education are based on the concern that programs in design would lose their practical emphasis if they were allied to art studies. It is argued that,

as a result, students who completed design programs would be less suitable for employment in industry, where a businesslike approach is seen to be essential.

3.9 The provision of art and design education at the same institution seems, nevertheless, to be generally accepted both overseas and in Australia. A submission from the South Australian School of Art strongly recommended that the two areas be associated. In Victoria, the Royal Melbourne Institute of Technology has Departments of Fine Art, Design and Photography within its Faculty of Art; and in this State, there is a single Department of Art and Design at WAIT.

3.10 The issue becomes more complicated when the provision of craft education for vocational purposes is considered. Many submissions emphasise that there is an outstanding need in the community for programs of this kind. However, the crafts do not fit neatly into either the category of art or that of design, but rather seem to bridge the gap between the two. Practitioners in the crafts seek to combine artistic and design considerations in their work, perhaps with a stronger emphasis on art if they are engaged in artistic production and on design if they are involved in batch production. It would therefore seem to be desirable for programs in art, craft and design to be provided at the same institution to enable students in craft to derive support from both the art and design areas.

3.11 The submissions reflect widespread support within the community for the establishment of a single facility to provide art, craft and design education in the technical and further education sector. The case in favour of such a facility is based on considerations similar to those put forward in support of the association of the various design programs and includes the following arguments.

(i) Although a major part of design education is concerned with the practical application of design principles, an over-emphasis on this aspect can be detrimental to the creative factors which are essential to good design. The importance of creative and aesthetic considerations in design could more easily be emphasised if design education were provided in conjunction with art education.

(ii) Certain skills and techniques need to be mastered by students in both the art and design areas. Drawing, colour theory, two and three dimensional form and basic design are considered essential to all art, craft and design studies. The teaching of these skills

could be facilitated in a single institution, and the duplication of facilities and resources could be avoided.

(iii) A more stimulating creative environment would result from the association of staff and students in art, craft and design, since there would be greater opportunities for the exchange of ideas. Thus art and craft students might become more keenly aware of the importance of design in their work, and design students, in turn, might more freely acknowledge the aesthetic aspects of design.

(iv) Students who enrol in art, craft or design programs often are not fully aware of the options available in each of these disciplines. There is therefore a need to provide the opportunity for students to transfer to another area should it become apparent that their initial choice was not the most suitable. This could more easily be arranged within a single institution.

3.12 The question of where art and design training should be placed within the education system is by no means a new issue, nor is it one that exists only in Western Australia. The reader interested in a more thorough exposition of the salient factors involved is referred to two sources which the Committee found most helpful. The first is an article 'Design Needs Art' by the late Professor Sir Misha Black, published in *Design*, September 1975 at pages 34-36. The second is the report of the 1973 New South Wales Enquiry Into Art and Design Education. In both cases, after carefully weighing all the facts, the conclusion is reached that art and design training should be combined in one education organisation.

3.13 The Committee considers that the arguments in favour of the association of programs in art, craft and design outweigh those which advocate their separation. It therefore concludes that these three activities should be undertaken within a single institution. However, this would not preclude the establishment of separate departments for art and for design within the institution; and perhaps, in time, a department for craft might also be justified. This would allow close associations to be developed between students specialising in art, craft and design, but would at the same time allow for differences in emphasis in the administration of the departments.

3.14 The Committee feels that there would be distinct advantages in bringing together the vocational courses in these areas into a separate specialist College of Art, Craft and Design, both because it will be necessary to

attract a top calibre person for the senior position and because the special staffing conditions, with the high incidence of part-time staff preferred at institutions of this sort, tend to differ significantly from conditions in other technical colleges.

3.15 However, the proposal to establish a separate College of Art, Craft and Design would apparently conflict with current Technical Education Division policy, which favours the gradual elimination of specialist colleges and the development of general purpose institutions. A possible but less satisfactory alternative might be to develop a School of Art, Craft and Design within one of the technical colleges, but this would only be acceptable provided the above considerations were satisfied.

Staffing

3.16 A recommendation that appeared repeatedly in submissions from educators, professionals and employers was that instruction in art, craft and design should, wherever possible, be given by professionals employed for part-time teaching. It was urged that full-time staff be held to the minimum necessary for efficient organisation so that continuing interaction between artists/craftsmen/designers and the education institutions would be maintained. While expressions supporting this mode of staffing were also advanced by Technical Education Division staff, in practice there appears to be an ever increasing tendency to rely upon staff holding permanent appointments.

3.17 The value of part-time staff in art and design institutions was emphasised in a report on the review of degree courses in art and design undertaken in 1975-76 by the Committee for Art and Design of the Council for National Academic Awards (U.K.). The report states -

> "The Committee for Art and Design and its Subject Boards have never departed from NCDAD*'s belief in the vital contribution to be made by professional practising artists and designers as visiting staff: they make a powerful contribution to fresh ideas and stimulus and provide a contact with the world of professional practice." (p.7)
>
> * The former National Council for Diplomas in Art and Design.

3.18 In addition to the artistic and educational advantages of utilising the part-time services of practising artists and craftsmen, this has a vital impact upon the viability of the arts and crafts within the community, since it is often by virtue of the availability of part-time teaching employment that many individuals are able to pursue creative activities.

Part-time employment is educationally important as well, in that it makes it possible for young artists at the outset of their careers to maintain links with education institutions during a period when they are working out their own adjustments to the transition from study to the often lonely world of the practising artist or craftsman.

3.19 One of the arguments for placing art, craft and design programs in a separate college is based on this need to minimise the size of the full-time establishment and maximise the part-time budget, which apparently runs counter to the practice in other disciplines within the Division.

The Location of a College of Art, Craft and Design

3.20 Over the next few years, a unique opportunity will exist to develop a first class art, craft and design facility within the technical education system for training individuals seeking employment in these fields. This situation is brought about by the fact that art and theatre studies at Perth Technical College are presently housed in temporary space at the former St. Brigid's School which will soon have to be vacated; graphic design, commercial art, merchandising display and printing are located on the Terrace site which is also expected to be put to alternative use; and Claremont Technical College will require either expensive upgrading or transfer of its courses to some other location.

3.21 The Committee strongly urges that a College of Art, Craft and Design be established to provide vocational programs in these areas and that simple accommodation designed for the purpose, preferably by architects with special knowledge in the field, be erected on the Museum Street site in North Perth. A plan of the proposed site and its relationship to other facilities in the Perth Cultural Centre is contained in Appendix D.

3.22 The advantages of this location would seem self evident:

(i) It is close to the site on which Perth Technical College's new facilities are being constructed.

(ii) According to a submission received from the Principal Architect of the Public Works Department, the site is suitable for the purposes indicated in terms of size, vehicular and pedestrian access, etc.

(iii) It is readily accessible from all parts of the metropolitan area.

(iv) It has the inestimable advantage for a school of this type of being in the vicinity of the Art Gallery, Museum and State Library.

(v) It is in the centre city with easy access to major retailers, advertising firms, the wholesale clothing industry, etc. The desirability of retaining all design activities in a central location is emphasised in a number of submissions. It should be noted that, with the exception of communications from the Technical Education Division, none of the submissions received by the Committee supports the move of design education to Bentley Technical College.

(vi) The inclusion of a College of Art, Craft and Design would provide an exciting and much needed infusion of activity for the Perth Cultural Centre.

3.23 Two difficulties are acknowledged. First, construction of new facilities at Bentley Technical College for the Fashion Department is far advanced, as mentioned above. While the Committee would prefer that this move not be made, should it proceed, it would urge that the design elements of the Department's work be reintegrated with a central facility at a future date.

3.24 The second difficulty concerns the location of the printing trade courses. It is agreed that these should be linked with graphic design and commercial art but the Technical Education Division points out that if the printing courses continued to be provided at Perth Technical College they would be the only trade courses remaining there. The Committee does not see this as a significant disadvantage, largely because of the revolutionary changes that have been taking place in this trade. While workplace practice may lag somewhat, the entire technology of printing is changing so rapidly that there remains little about the modern printing plant that resembles the industrial atmosphere of the past. Technicians in the trade require increasingly higher levels of training of a type that would not be out of place in the proposed College or adjacent to it.

The Former Perth Boys' School Building (James Street)

3.25 The decision of the National Trust to classify the former Perth Boys' School building as one which should be preserved has raised planning considerations for the Perth Cultural Centre that have necessarily come

to the attention of the Committee since some of the suggested uses involve art education. These would include possibly some of the uses envisaged by those propounding the idea of a Participatory Arts Centre, virtually all of the uses entailed in the establishment of an *Atelier* School of Art or a Technical Education College of Art, and possibly some of the uses contemplated by those advancing the concept of an Adult Education Centre.

3.26 The determination as to whether the Boys' School site would prove suitable as a sole domicile for the type of institution that is proposed in this study cannot be properly made until an Education Brief is prepared and the architects and planners are given the opportunity to study the problem. On the surface, the Committee would have reservations as to whether alterations and additions to the school could be carried out in such a fashion that the appearance of the building would be preserved, the overall design of the Cultural Centre enhanced, and the requirements of the proposed College fully met. However, it is quite possible that some of the functions envisaged for the College could be accommodated at the Boys' School site while other functions were provided for at Museum Street. For the purposes of the present report, this must be left open.

Programs appropriate to a College of Art, Craft and Design

3.27 The programs which might be included in the proposed College are those currently provided in the Technical Education Division relating to fine art, graphic design, fashion design, interior design, theatre crafts, merchandising display, commercial art, advanced ceramics, photography and audio visual photography. The Committee is of the view that the Art Studies programs and adult education courses in art and craft should be made available throughout the technical education system for students whose interest is chiefly avocational. In Perth, these programs might be continued at Perth Technical College or transferred to the proposed College.

3.28 Although the Committee has not made a detailed investigation of the programs in interior design, photography and audio visual photography which are currently provided at Leederville and Mount Lawley Technical Colleges respectively, it has found that these subjects form an integral part of art, craft and design studies in many institutions in Australia and Britain.

3.29 The report of the Committee for Art and Design (U.K.), to which reference has already been made, warned against "the dangers of isolating the interior design students from other art and design areas with a consequent lack of cross-fertilisation." (p.21). The interior design courses at Leederville Technical College are isolated from the other art and design activities, and in fact the relationship between them appears not to be recognised. The Committee is of the view that this situation should be remedied, and recommends that the Technical Education Division give favourable consideration to transferring the interior design programs to the new facility.

3.30 The Committee is aware that aspects of photography, film and video are included in the Technical Education Division's graphic design courses, and would suggest that consideration be given to providing the Diploma and Certificate courses in Photography and the Diploma in Audio Visual Photography at the proposcd College. The British report quoted above noted the developments that had taken place in the area of photography, film and audio visual design. It indicated that the photography unit was sometimes part of the graphic design department, sometimes within fine art and in some colleges it was an independent section offering a service to various specialist departments. The report cautioned, however, that a distinction should be drawn between the kind of approach appropriate to a graphic design course and that of a specialist photography department, and that photographic, film and audio visual studies in an art and design course needed to be taught by people who were fully qualified in the fields and who possessed an understanding of their relationship to the courses as a whole. (pp. 17-18). While acknowledging that the emphasis in the professional photography and audio visual photography courses is different from that required in art and design, the Committee considers that there may well be advantages in locating these courses with the art and design programs instead of in the Department of Science at Mount Lawley Technical College.

3.31 The Diploma and Certificate courses in Advanced Ceramics appear at this stage to be the only craft courses which are recognised as training technicians. The Committee considers that technician level programs in other crafts should be progressively introduced at the proposed College if the demand for such programs increases.

3.32 No increase in student intake into the above courses is proposed, and the College would therefore cater for approximately 500 full-time and 1 000 part-time students based upon the present level of enrolments.

Theatre Crafts

3.33 The Design (Theatrical Arts) course commenced at Perth Technical College in 1977 on a part-time basis requiring three years of study for attainment of Certificate level. It was changed to a two year full-time course in 1979, and tentative plans were made to offer a third year which would lead to the award of a Diploma. We have been advised that the Technical Education Division has deferred implementation of the third year until this Committee completes its study and issues its report.

3.34 The course has been given only nominal financial support in its first three years. As a result, neither the facilities, equipment nor supplies appear to be sufficient to provide an adequate level of tuition in each of the three streams (sets, costumes, lighting and sound).

3.35 The Committee has been advised by employers that there is a need for a course to train technicians for work in the entertainment industry, and that this need is in part being met by the Certificate in Design (Theatrical Arts) course. However, it is important that all three streams of the course be offered so that graduates with special skills in each area will be available to meet the demands of the industry. In addition, the third year is essential for students seeking positions in television, and this field is expected to provide the main source of employment. It is therefore recommended that procedures be initiated for the introduction of the Diploma course as soon as possible, so that the training of students currently enrolled in the Certificate course is not interrupted.

3.36 Three other matters were of concern to the Committee. First, with the expected formation of the Academy of the Performing Arts at Mount Lawley College, might the course be better placed at that institution? Second, is the planned intake of 60 first year students per annum excessive for the likely needs of the industry? Third, does the title of the course accurately reflect its content?

3.37 The case for moving the course to the Academy of the Performing Arts at Mount Lawley is based primarily on the importance of providing opportunities for students in the course to work in actual productions. However, members of staff at Perth Technical College have displayed considerable

imagination in finding ways for students to work with both amateur and professional performing groups. The lack of a direct tie with a performance school, therefore, would not seem to constitute a major drawback.

3.38 The Committee is of the view that the course should continue to be offered in the Technical Education Division, and should be located in the proposed College of Art, Craft and Design so that the relationships with areas such as fashion and interior design can be developed. However, when the Academy of the Performing Arts becomes active in theatre, ballet, opera, etc., it is hoped that close links will also be established with that institution. The Committee is aware that an association already exists with Mount Lawley College.

3.39 The matter of student numbers requires further consideration by the Technical Education Division. On the surface, a first year intake of 60 would seem to be excessive. However, since students stream out into three separate areas in their final training, and since attrition rates appear to be high, the number may not be too great. We suggest that the Division monitor employment opportunities carefully during the early years.

3.40 Questions have been raised by members of the course advisory committee and by others regarding the title of the course. Although design is an important element in the program, its primary emphasis is on teaching the various skills required by technicians in the entertainment industry. It has been suggested that the label Design (Theatrical Arts) is misleading. The Committee would agree with this view, and considers that the name of the course should be changed. Perhaps Diploma/Certificate in Theatre Crafts might be a more suitable title.

The Foundation Year Concept

3.41 Several submissions suggest that there be developed within the Technical Education Division a foundation year of common training for all students who plan to pursue studies in art, crafts or design. Although the individual proposals vary considerably, all are predicated upon similar basic concepts.

(i) That most individuals entering courses in art and design are inadequately prepared in terms of both skills and knowledge to pursue specific programs of study and to make intelligent decisions as to which alternative courses are best suited to them.

(ii) That there is a common core of studies that forms a relevant basis for all subsequent specialised art, craft and design education. This core would generally include the intensive study of drawing, colour theory, two and three dimensional form and perhaps some introductory history and aesthetics.

(iii) That the use of a foundation period (generally referred to as a year but possibly one or two terms) would enable the education institution to utilise its physical and staff resources more efficiently and to expose beginning students to a higher quality of training than would be possible if similar studies were undertaken in isolation within individual courses.

(iv) That, since an individual's potential for performance in creative areas is difficult to assess, both the individual and the institution would benefit from having a diagnostic period during which the individual's aptitudes might be more thoroughly explored. In its investigation of British experience, the Committee found that the attrition rate during the foundation year tended to be very high but that, as a result, the fallout rate of students moving on to subsequent specialised studies in art, craft and design tended to be lower than that experienced in almost any other discipline.

3.42 The concept of a foundation year for art and design education had its genesis some years ago in Great Britain where it has now been in operation for about 16 years. In general, admission to these programs requires the equivalent of tertiary admission qualifications and only about one third of those completing the programs would gain admission to three year Bachelor's degree courses in art and design. The view was expressed by a knowledgeable British educator that, in time, the three year Bachelor's degree programs would become four year programs by absorbing these foundation years.

3.43 While the Committee did not see the British model as having direct relevance for Western Australia, it was impressed with the foundation year concept and strongly urges the Technical Education Division to investigate its possibilities for all or most of its art, craft and design courses and to explore with the WAIT the possible relevance of such a program as an alternative or a supplemental means of entry to WAIT's Bachelor's degree courses. Such an innovation might lead toward a clearer demarcation between the offerings of the Technical Education Division and the WAIT, which was suggested as a desirable objective at an earlier point in this report.

3.44 An interesting variant of the foundation year concept is contained in the submission of Mr. John Fawcett, Head of the Department of Art at Perth Technical College. He proposes a five month foundation period after which students would commence full-time study in July and thus eventually enter the job market at mid-year. This might introduce insurmountable complications but the submission advances some persuasive arguments in support of the proposal, which the Committee believes deserves full consideration. Since the Division is currently exploring the possibilities of restructuring its academic year, it is possible that this proposal could be accommodated without undue disruption. It is also hoped that the program could be developed in such a way that students would be eligible to apply for the Tertiary Education Assistance Scheme.

Rationalisation of Programs and Awards

3.45 As indicated earlier, the Technical Education Division's programs in art, craft and design are complicated in structure, with a somewhat confusing list of awards and individual subject offerings. It is the Committee's view that the curriculum could be improved, student transferability from one course to another made easier and staff and facilities used more efficiently if a comprehensive review of all courses were made with the objective of establishing common base programs wherever possible and simplifying the subject and award structure. In the case of design, the various specialties appear to be so autonomous that they often fail to recognise the many possible links with other departments. Leederville Technical College, for example, advised the Committee that 'we do not conduct any courses in this field' (art, craft and design), even though the Diploma and Certificate courses in Interior Design are based there, as are classes in woodcarving.

3.46 Steps should also be taken to ensure that the vocational courses are structured so as to fulfil the requirements of the Tertiary Education Assistance Scheme (TEAS) wherever possible. There may be some courses presently structured as part-time which would warrant reorganisation on a full-time basis. For example, the Committee was advised that most of the students enrolled in the Diploma and Certificate courses in Advanced Ceramics at Perth Technical College actually study on a full-time basis, although they are denied the benefits of TEAS because the courses are classified as part-time. It was alleged that the addition of three or four study hours would be sufficient to meet full-time requirements and could

possibly shorten the duration of the courses. In cases like this, it would seem that serious consideration should be given to the possibility of restructuring the courses on a full-time basis. The Division may be aware of similar cases which did not come to our attention.

The Certificate and Diploma in Art Studies

3.47 The Certificate and Diploma courses in Art Studies require separate consideration. These are part-time programs catering mainly to avocational students. It is possible, however, for students to utilise credits of these courses for transfer to the full-time Certificate and Diploma courses in Fine Art. The Division advises that it plans to make this program widely available throughout the technical education system, and this is an action which the Committee would endorse. The number of students enrolled in the program is substantial and is set forth in Table 4.

TABLE 4

ENROLMENTS IN THE DIPLOMA/CERTIFICATE IN ART STUDIES,

TECHNICAL EDUCATION DIVISION, 1979

Technical Education Institution	Dip./Cert. in Art Studies		
	F/T	P/T	Total
Claremont	8	828	836
Perth	2	451	453
Balga	1	294	295
Belmont E.T.S.		32	32
Forrestfield T.E.C.		345	345
Fremantle		479	479
Leederville		21	21
Midland	1	433	434
Rockingham E.T.S.		15	15
Rossmoyne E.T.S.		113	113
Scarborough E.T.S.		57	57
Albany		174	174
Bunbury	2	208	210
Busselton T.E.C.		69	69
E. Goldfields	3	142	145
Esperance T.E.C.		49	49
Geraldton		61	61
Hedland E.T.S.		61	61
Karratha E.T.S.		7	7
Total	17	3 839	3 856
Technical Extension Service		11	11

Note: As at 31 October 1979.

Source: Technical Education Division.

3.48 Conversations with staff and students at various technical colleges and an analysis of the age and employment data shown in Tables 5 and 6 lead the Committee to the conclusion that a large percentage of students appear to be using this course as a substitute for adult education, and not with the intention of carrying through a full and progressive course of study leading to the attainment of an award.

TABLE 5

ENROLMENTS BY AGE IN SELECTED ART AND DESIGN COURSES, TECHNICAL EDUCATION DIVISION, 1979[1]

Course	Age				Total
	15-20	21-29	30-59	60+	
Dip.Cert. in Art Studies	262	864	2 444	297	3 867
Dip.Cert. in Fine Art[2]	39	65	54	2	160
Dip.Cert. in Graphic Design	128	45	26	2	201

Notes: 1. As at 31 October 1979.
2. Includes Fine Art (Painting) and Fine Art Sculpture).

Source: Technical Education Division.

TABLE 6

ENROLMENTS BY EMPLOYMENT IN SELECTED ART AND DESIGN COURSES, TECHNICAL EDUCATION DIVISION, 1979[1]

Course	Employment						Total
	Private	State Govt.	Aust. Govt.	Housewife	Retired	None	
Dip.Cert. in Art Studies	854	483	69	1 874	204	383	3 867
Dip.Cert. in Fine Art[2]	16	7		13	3	121	160
Dip./Cert. in Graphic Design	36	12		2	1	150	201

Notes: 1. As at 31 October 1979.
2. Includes Fine Art (Painting) and Fine Art (Sculpture).

Source: Technical Education Division.

3.49 As is the case for other technical education courses, there are no tuition fees and no particular aptitude requirements for admission. Many students do not appear to follow a prescribed course of study, enrolling instead in subjects of their choice. Members of staff have indicated to the Committee that it would be very rare for a student's enrolment to be terminated regardless of the quality of performance or the consistency of attendance. Annual re-enrolment in the same subject units is evidently also possible.

3.50 It appears that these courses are being used by a great many people as a substitute for adult education, either because (a) there are no fees whereas the charges for adult education units have been progressively increased, or (b) the adult education programs do not offer the ongoing opportunity for participation that is sought. To the extent to which these observations are correct, and we believe them to be substantially so, we are of the opinion that questions must be raised as to whether these programs should be offered to all applicants on a no-fee basis.

3.51 It is the Committee's view that the objectives and operation of the Art Studies programs should be thoroughly reviewed, and consideration should be given to reinstating performance standards comparable to those in effect in other courses. This is not to say that there may not be a very real need to provide opportunities for a more casual type of tuition for many students, particularly for those of older age groups who constitute a large portion of the course enrolments. Such opportunities can no doubt be justified as recreational programs, but as such should probably be organised under adult education with appropriate fees.

3.52 Such a change should not deny access to anyone because of inability to pay, as present technical education regulations provide bursaries for such persons. These activities play a very important role in the lives of many older people and the Committee would feel that opportunities should be increased. However, it believes that the present practices weaken the Certificate and Diploma in Art Studies programs for the serious student pursuing a course of study with the objective of gaining an award which demonstrates some reasonable attained level of competence.

The Future of Claremont Technical College

3.53 Submissions were received from members of staff of Claremont Technical College, Claremont Town Council and a number of users of the College urging that it be retained at its present location and substantially in

its present form except for some capital improvements. There can be no question but that the College fills an important role as a community arts centre.

3.54 It is also the only technical college offering full-time tuition in sculpture and painting through the Certificate and Diploma courses in Fine Art. Students and staff have produced work which has earned distinction in exhibitions and competitions. Admission to the courses is open and, in recent years, the College has been able to admit virtually all applicants either at the outset or during the first term as vacancies have occurred. The median age of enrolled first year students in 1978 was twenty-seven. The percentage of new students coming straight from secondary education is quite limited. It would appear that many of the entrants would not have met the academic requirements for admission to WAIT or, if they did, would not have sought entry to WAIT. The programs thus provide an alternative and somewhat different opportunity to that offered by WAIT for individuals seeking to pursue the study of fine art on a full-time basis. It is the Committee's view that the courses fill an important place within the total structure of post secondary education in Western Australia and that they should be continued.

3.55 However, there are some significant deficiencies, particularly in physical facilities, equipment and breadth of exposure owing to the relatively small numbers enrolled in the programs. The Principal has expressed the view that the College's ability to operate effectively depends to a considerable extent upon the retention of both the fine art programs and the Certificate and Diploma programs in Art Studies in order to provide sufficient student numbers.

3.56 In weighing the pros and cons of moving the fine art programs from Claremont to another location, the Committee is not unmindful that there are some distinct benefits in the Claremont location. However, in balance, it reaches the conclusion that there are more compelling educational and financial reasons for merging these programs with other full-time art and design programs offered within the Technical Education Division. The Committee considers that students would be benefited by this broadened exposure and by improved facilities, particularly if these were located near the art gallery, museum and library resources of the Perth Cultural Centre.

3.57 If the fine art programs at Claremont Technical College are transferred, there will still be strong pressure to retain some art and craft facilities in that geographical region. The Committee is of the view that every effort should be made to accommodate this demand and suggests a number of possibilities by which it might be accomplished. One might be the conversion of Claremont Technical College to a Technical Education Centre which could provide the Art Studies programs in addition to adult education programs in art and craft and perhaps other subjects.

3.58 A second possibility might be to explore with Claremont Town Council the feasibility of operating the facility as a community arts centre under Council direction, but perhaps staffed in whole or in part by Technical Education Division personnel on a contract basis.

3.59 A third possibility might be to provide comparable adult education opportunities through Claremont Teachers College. At present, physical facilities at the College for art and craft education are somewhat limited, but consideration might be given to the continued use of the present Claremont Technical College buildings until such time as the anticipated physical improvements to Claremont Teachers College were completed.

3.60 In any of these alternatives, tuition could be given in whole or in part by Technical Education Division staff or, conversely, it might be possible for Claremont Teachers College to use the Certificate and Diploma in Art Studies syllabus so that students could gain credits leading towards a Technical Education Division award.

Adult Education

3.61 The Technical Education Division is one of the principal providers of adult education opportunities within the State. Its programs enjoy considerable support as can be noted from the data contained in Table 7.

TABLE 7

HOURS ENROLLED AND HOURS ATTENDED IN ADULT EDUCATION COURSES IN ART AND CRAFT,[1] TECHNICAL EDUCATION INSTITUTIONS, 1979 (ESTIMATES)

Technical College	Enrolled	Attended
Balga	14 858	10 450
Claremont	26 998	21 708
Fremantle	13 937	9 681
Leederville	15 614	12 299
Midland	17 503	12 959
Perth	1 023	874
Wembley	1 278	1 038
Albany	14 104	10 940
Bunbury	17 922	13 044
Eastern Goldfields	2 619	1 758
Geraldton	11 628	7 404
Subtotal	137 484	102 155
10 Evening Technical Schools	277 552	208 691
84 Technical Education Centres	224 631	177 074
Grand Total	639 667	487 920

Notes:

1. The following subjects are included - Art, Art Metalwork, Fashion, Floral Art, Handcrafts, Toymaking, Woodwork.

2. Estimates for the full year have been calculated from the following formula:

$$1979 \text{ hours} = \frac{\text{Terms 1 \& 2 hours 1979}}{\text{Terms 1 \& 2 hours 1978}} \times \text{total hours 1978}$$

Source: Technical Education Division.

3.62 These programs are generally well received but critical comment brought to the Committee's attention would include the following:

(i) That the quality of individual course offerings and individual instructors varies greatly.

(ii) That the availability of the courses throughout the State varies greatly and is often determined solely by the whim of individual principals.

(iii) That in all fields of study there is evidence of demand for offerings that would be more rigorous than the usual night school fare but would fall short of the more broadly based programs which lead to Certificates or Diplomas.

3.63 This latter point is particularly relevant for art and craft studies and it is the Committee's belief that this is one of the principle reasons why large numbers of individuals enrol in the Certificate and Diploma programs in Art Studies even though they have no intention of ever completing all the units required for gaining the award.

3.64 There is a large number of people, particularly older persons, who wish to pursue some particular facet of fine art or craft on a continuing, serious basis and who are not presently being adequately provided for in either adult education or more structured study programs. Accommodation of this need is seen as being very much in the society's best interest and it is urged that the Technical Education Division explore ways in which this might be accomplished.

3.65 Since fees are charged for adult education, a problem arises from the fact that many of the individuals who might most benefit from such programs may not be in a financial position to meet even modest course fees. It is thus suggested that the Division make certain that its fee waiver policy be applied in such a manner that access would not be denied to such persons.

Implementation

3.66 The Committee is aware that it is imposing upon the Technical Education Division a great amount of work at a time when it is already pressed to meet deadlines for many other important projects. It is also aware that the Division may not have available a person or persons with the requisite knowledge and time to perform this task satisfactorily. It would thus suggest that consideration be given to making a joint appointment to the

positions of Principal of the proposed College and Superintendent (Technical) of art, craft and design at the earliest possible date.

3.67 The practice of appointing a joint Head of School/State Supervisor of art, craft and design education appears to have been successfully employed for some years in the technical and further education sector in New South Wales, although it is understood that this arrangement is currently being re-examined. The Committee considers that a joint appointment of this kind would make it possible for art, craft and design education to develop in a coordinated and interrelated way throughout the system. The position should be filled by open advertisement, since it is essential that the person appointed has the knowledge and competence required. The Principal/ Superintendent should be supported by sufficient staff to enable a comprehensive review of art, craft and design education to be undertaken in an orderly and thorough manner.

CHAPTER 4

ISSUES AFFECTING TEACHER EDUCATION IN THE COLLEGES

4.1 All the former teachers colleges (Claremont Teachers College, Nedlands College, Churchlands College and Mount Lawley College) have staff and facilities to provide art and craft education for teacher trainees. By means of required subjects and electives these students are given an opportunity to develop both an awareness of the important place of aesthetics in education, and skill in performing some art or craft. The number of hours of compulsory art and craft training varies from college to college from a low of 30 to a high of 90, and primary teacher trainees at the universities apparently receive no formal training in these subjects. A number of submissions stress the desirability of increasing exposure to art, craft and design, not only for teacher training students, but for all students at all levels of education. While the Committee is sympathetic to such objectives, it also recognises that those responsible for structuring education programs are under continuous pressure from enthusiasts in a wide range of disciplines who would consider it desirable that their particular subject receive more emphasis. Further, the Committee would recognise that contact hours alone are not the sole issue and that the way in which a subject is taught and the ways in which it is linked with other subjects can be of equal importance. Accordingly, this report undertakes to make no specific recommendations as to the amount of art and craft content that should be contained in individual teacher training programs. It does, however, emphasise the Committee's strong conviction as to the important place that such studies play in individual development and urges the institutions to seek ways in which this exposure might be augmented.

4.2 The Committee was impressed with the general calibre of staff teaching art and craft subjects at the Colleges and, in some instances, it was evident that these individuals were seeking a role for their talents within the overall post secondary education system that would go beyond the mere provision of teacher education. While these aspirations are fully appreciated, it is the Committee's belief that the relatively small population of Western Australia makes it essential that the number of institutions in which specialised developments are permitted to take place must be rigidly restricted. Otherwise, the resources of the total system will be dissipated and it is likely that at no place will it be possible to provide students with educational opportunities of the highest standard.

4.3 It is the Committee's view that, for the time being, it is in the best interest of the entire system that the development of specialised art, craft and design education be limited to the Technical Education Division and the WAIT.

4.4 However, this is not to say that excess capacity should not be used in the community's interest where existing physical and staff resources may possibly be under utilised. Among the possibilities which the Committee would see as appropriate in such cases would be -

(i) The development of adult education offerings to serve the Colleges' immediate neighbouring communities.

(ii) The further development of specialist teacher training programs designed to improve the quality of art and craft education, including intensive, short education programs for persons working in adult education.

(iii) The further development of art and craft training programs that have special relevance for education. Work being done at Mount Lawley College in art studies for special education might be seen as a case in point.

(iv) The further development of elective studies for students within the Colleges.

(v) The use of the Colleges' facilities as venues at which the Technical Education Division's Certificate and Diploma in Art Studies programs might be offered. This could conceivably be relevant for Claremont, Churchlands and Mount Lawley and should be explored by the appropriate authorities.

4.5 In general, the Committee would see Mount Lawley College, which was originally structured as the main centre at which the arts would be emphasised in teacher education, as the College best equipped to pursue new initiatives with an educational focus. It must emphasise, however, that it would oppose any such proposals if they could be seen as retarding developments for the training of artists, craftsmen and designers at the WAIT. Our small population requires concentration of development if quality is to be achieved.

4.6 A specific proposal by Mount Lawley College for the establishment of a tapestry/textile workshop strikes the Committee as being of dubious financial viability at this time and would not receive its support unless it could be established that it could be funded from non-education sources.

CHAPTER 5

ISSUES AFFECTING THE UNIVERSITIES

Art History

5.1 Since the Second World War, the opportunities for study at tertiary level in Western Australia have increased to a point where there are few generally recognised disciplines that cannot be studied as a major subject at least to Bachelor's degree level. Among these few exceptions is the study of art history. This absence is particularly noticeable when one compares the situation to that in the study of music, an area in which The University of Western Australia has excelled over the past 25 years.

5.2 Numerous submissions advance the claim that there is a need in the community for persons trained in art history. This training is relevant to a range of professional activities such as art criticism, curatorial and conservatorial work, gallery guiding and lecturing, collection, selling, writing, etc. Very few of the people seeking such study opportunities would have either the time or the means to pursue these studies outside Western Australia. In addition to evidence of demand from individuals who might pursue art history as a major area of study, many disciplines see it as a vital support subject.

5.3 Art history units form an essential part of any art or design program and are offered at the WAIT, the Technical Education Division and some of the former teachers colleges as support subjects. Until now, the Technical Education Division has also permitted some individuals to enrol in art history units within its Diploma courses even though recognising that many of them were not planning to complete the other subject units within these courses. This has been a useful interim measure but cannot fully meet the community's requirements.

5.4 One institution should be singled out as the main place at which art history is taught as a major academic discipline and it would be the Committee's view that the most logical place at which to centre these activities would be The University of Western Australia. There already exists considerable expertise in such Departments as Classics and Ancient History, Philosophy, History, Music and Italian. The University also holds one of the finest collections of art in the State.

5.5 In addition to the resources available within the University itself, there are significant holdings and talents in other organisations such as the Art Gallery, Museum, State Library, Fremantle Arts Centre and the other education institutions that could be called upon. Opportunities for research exist in several rich collections and there is every indication that these will grow appreciably now that the new Art Gallery is in operation. The possibility of a joint undertaking between the University and the Art Gallery of Western Australia in connection with the Gallery's superb collection of African bronzes has already received consideration. If the University were to form a Department of Fine Arts to serve as a focal point through which the community's research and teaching resources could be marshalled, a strong program could result in a relatively short period of time.

5.6 In the 1976-79 Triennium, The University Senate supported a proposal for the establishment of a Department of Fine Arts but, regrettably, it was not possible to implement this proposal owing to the lack of funds. While the proposal itself did not, in the first instance, go as far as the Committee would wish, it would, nevertheless, have constituted a starting point. It appears that the initial concept was to establish the Department as a support department for other major areas of study but not to offer art history as a major itself. No doubt it was the intention that this would develop in time.

5.7 The Committee would urge that The University of Western Australia and the Western Australian Post Secondary Education Commission re-examine the matter with the Tertiary Education Commission with a view to establishing a Department of Fine Arts at the earliest possible date. If this should not prove feasible, the establishment of such a deparment at another institution should be considered.

Murdoch University

5.8 Should the above suggestions for developments at The University of Western Australia be pursued, the only tertiary institution in the State that would not provide any programs in art would be Murdoch University. Ideally, the Committee would feel that students of any well balanced tertiary institution should have some form of art study available to them but the short range funding problems which Murdoch faces would no doubt make such a development unlikely in the immediate future. Accordingly, it would be hoped that links between Murdoch University, The University of Western Australia and the WAIT might be further developed so that Murdoch students would have access to course units at the other two institutions on a credit basis.

Art in the TAE Syllabus

5.9 Some concern has been expressed that students who intend to seek admission to The University of Western Australia may be discouraged from studying art for the Tertiary Admissions Examination since the University does not permit the full weighting to be given to art for purposes of compiling students' aggregate marks. Art is one of a group of subjects including, for example, home economics, technical drawing and speech and drama, for which the weighting allowed by the University is only 40%.

5.10 It has been suggested that the University's policy seems likely to contribute to a view that art is less highly regarded than the more academic subjects and therefore less worthy of study. Although a program in art would not at present lead directly to an undergraduate course at the University, nevertheless, it is felt that the importance of art in a liberal education is being increasingly recognised, and that this process might be aided if the University were to accord the full weighting to art in the Tertiary Admissions Examination, as do the other tertiary institutions.

CHAPTER 6

OTHER ISSUES

6.1 During the course of the Committee's investigation, a number of matters were brought to its attention which do not relate exclusively to any educational sector, but which are considered to be of sufficient interest and importance to warrant inclusion in the report.

Transition from Study to Work for Artists/Craftsmen

6.2 Several submissions point out that the artist or craftsman seeking to support himself by his own output faces special problems when moving from full-time art/craft training to self employment. The individual moves from a communal environment to one of considerable loneliness in which the creative person must learn to work. In addition, it is alleged that students of art and craft receive little or no training that equips them to cope with the basic commercial and business ramifications of earning a livelihood by one's individual efforts. Craftsmen, for example, often have little understanding of how to organise small production runs so that their activity can result in a profit.

6.3 Various proposals were advanced for restructuring the content of present courses, developing additional Diploma or post graduate courses which might emphasise these considerations and providing supervised workshop situations either under the auspices of an education institution or some other organisation. Joan Campbell, a Fremantle potter who has gained international recognition for the apprentice program that she has developed within her workshop, gave generously of her time to discuss some of these issues with the Committee. The Committee also sought information on experience in other places such as the operation of the Jam Factory in Adelaide and the Torpedo Factory in Arlington, Virginia, both of which were established in part to provide opportunities of this kind. Some ventures have allegedly been successful but others have been fraught with problems and have apparently proven to be very expensive undertakings.

6.4 On the one hand, there is a genuine desire to establish some mechanism, probably with public funding, which will help ameliorate the perceived problem but, on the other hand, it was repeatedly emphasised that success for creative persons seeking to support themselves by fine art or craft requires a great deal of hard work and the opportunity to make mistakes and to persevere over a certain amount of adversity. Some felt that it

would be virtually impossible to create the desired atmosphere in a workshop that was subsidised by public funds and supervised by salaried staff.

6.5 The high cost of such programs was also a major consideration. It was not felt that examples brought to the Committee's attention represented good value for the taxpayer's dollar. One proposal was for two years of training beyond completion of a Technical Education Diploma or a WAIT degree. The suggested staff/student ratio was about 1 staff to 3.5 students and the net cost per annum after crediting income from the sale of output was approximately $6 500 per student. This did not include capital costs. Clearly such expenditures are far beyond the capacity or willingness of the community to pay.

6.6 It seemed to the Committee that the most successful undertakings were the result of the efforts of uniquely dedicated individuals rather than of some carefully planned institutional structure. In the end, we found it necessary to place the problem temporarily in the "too hard basket" in that we could not, in good conscience, recommend the application of public funds for any of the specific proposals that were advanced. However, this is not to suggest that the door should be forever closed and it would be hoped that any proposal for assisting artists and craftsmen to become self supporting practitioners should be given serious consideration by the funding authorities. In general, we believe that viable proposals are probably more likely to develop outside the formal educational structure and we suggest, therefore, that the Western Australian Arts Council would be the appropriate body to review and consider such proposals.

The *Atelier* Method of Art Education

6.7 Several submissions support the introduction of the *atelier* method of art education. This is a process whereby a student, after some initial basic training, works full-time in a studio environment with one, or a limited number, of professional masters. The selection of student/master relationships is achieved by mutual agreement. The Canberra School of Art is presently exploring the possibility of using this form of tuition in its UG2 and UG3 courses, and proposes to extend it to post graduate studies in the future.

6.8 It is the Committee's view that this proposal has much to attract it but that it is a matter that should be left in the hands of art educators to consider when structuring courses. There would be no particular problem in adapting the design of a new College of Art, Craft and Design to

accommodate such an approach, or possibly in remodelling the former Perth Boys' School building in James Street, from which students could gain ready access to the resources of the Art Gallery of Western Australia.

Artists in Residence Programs

6.9 The practice of inviting accomplished artists and craftsmen to work on a short term basis has increased markedly in recent years. There are now several education institutions and other organisations which provide for such undertakings on an annual basis. The Committee believes that this is one of the finest ways in which Western Australia can be exposed to what is happening in other places and it would strongly encourage organisations to increase their utilisation of this valuable type of resource.

Theatre Design

6.10 The Committee has recommended that the Technical Education Division's Design (Theatrical Arts) program should be re-named to better describe its objectives. Theatre design in the professional sense is the subject of a degree course in London, but there is no equivalent course in Australia, although design is one of the major areas of study at the National Institute of Dramatic Art in New South Wales. It is unlikely that a true professional course in theatre design could be supported in this State, in view of the very limited number of employment openings available.

6.11 Nevertheless, there is a need for a small number of professional theatre designers, and it is felt that individuals who show special interest and talent in this area should be assisted by the education system. The most appropriate place for education at this level would probably be the advanced education sector. One possibility is that individual students, in consultation with members of staff, might be permitted to devise special study programs at WAIT, combining units from the Department of Art and Design with studies in theatre arts and literature from the Department of English.

6.12 Similar opportunities might eventually be provided in the Academy of the Performing Arts, in conjunction with programs in art and theatre arts at Mount Lawley College. By this means, a small number of students might be able to undertake studies at an advanced level which would supplement and enrich the practical experience which they would need to obtain by their own efforts.

6.13 Another advantage of making these opportunities available at WAIT and Mount Lawley is that teacher education courses are also provided at these locations. It has been pointed out to the Committee that studies in theatre design would be of benefit to teachers, and it may be possible for combined teacher education and theatre design programs to be undertaken by individuals with a special interest in these areas.

6.14 Standing Committee on Art, Craft and Design Education

It has been stated earlier that there has been little coordination of the various courses in art, craft and design. It is hoped that the recommendations contained in this report will pave the way for increased cooperation between the institutions and will provide useful guidelines for future developments. However, it has been suggested that there is a need to maintain an ongoing review of post secondary education in art, craft and design to ensure that overall needs are met without unnecessary duplication of courses.

6.15 The Committee would support the establishment of a standing committee under the auspices of the Western Australian Post Secondary Education Commission to carry out this task. Plans for new courses could then be fully discussed at an early stage, and this could result in a reduction of the time spent by the institutions in compiling detailed proposals which in the end might prove to be unacceptable because of unforeseen effects on tne system as a whole.

6.16 It is envisaged that the standing committee would meet two or three times a year, and more frequently when necessary, and that it would work closely with the institutions to seek effective and practical solutions to some of the questions referred to in this report. Issues which the committee might investigate in detail initially are the ways in which the graphic design programs at WAIT and the Technical Education Division might be made more distinct, and the feasibility of introducing a foundation year which would be acceptable both to WAIT and the Technical Education Division.

Service to Country Areas

6.17 Problems of distance and small numbers mean that Western Australians living outside the metropolitan area are often denied educational opportunities equivalent to those available in Perth. It appears that it would not be feasible to offer professional programs in art, craft and design in

country areas because of the high costs involved and the need to limit student numbers in some fields. With this exception, the Committee considers that the provision of art, craft and design programs in country areas should be increased, and would especially urge that the Technical Education Division endeavour to provide subject units in the Diploma and Certificate in Art Studies at as many country centres as possible.

6.18 Progress has been made in recent years in the provision of community education programs in art and craft, and undertakings such as those of the various country Arts Centres, the Art Gallery of Western Australia, the Albany Summer School and the Arts Access program as well as those of the Technical Education Division should be noted, complimented and further encouraged. Additional opportunities have recently been created in Kalgoorlie by the conversion of the former Christian Brothers College premises to provide art and craft facilities, and in Geraldton by the development of a community centre. It is hoped that the new Pilbara colleges which are to be established at Karratha and Hedland will become focal points for community art and craft activities, and that in time similar opportunities will be provided at other regional centres.

Inadequacy of Exhibition Facilities

6.19 In many institutions, inadequate provision has been made for safe, properly lighted areas in which art may be exhibited. To some extent, the situation is improving with the development of community centres in various localities and with the tendency to provide space in newer structures such as council halls, health centres, libraries, etc. A particularly encouraging note is the recent announcement that the Art Gallery of Western Australia has developed a Regional Gallery with the City of Bunbury and that this concept will apparently be extended to other parts of the State. We would urge that architects and planners pay particular attention to this requirement in the design of public buildings of all types and particularly in the design of education institutions.

Other Organisations Providing Art and Craft Instruction

6.20 In addition to the undertakings of formal educational bodies, the people of Western Australia are benefited by a rich and diverse group of programs offered by a number of other organisations. A partial list of these bodies would include The University Extension Service, The Art

Gallery of Western Australia, the Arts Access program of the Western Australian Arts Council, the Fremantle Arts Centre, other community and regional arts centres, CATS, the YMCA and the YWCA. Tuition and assistance are also offered on a private basis by many individual artists and craftsmen and on a commercial basis by a number of organisations. The Committee notes these activities with enthusiasm and believes that they make an important contribution to the cultural enrichment of the State and its people. It is hoped that they will continue to expand and develop and that the requisite funding from private and public sources will come forward at a rate sufficient to meet the rapidly growing demand for opportunities in art and craft pursuits. Where State or Federal funds are involved, the Committee would see the Western Australian Arts Council as the most appropriate body through which funding should be channelled to ensure an appropriate balance of service and to maintain some accountability for public funds so expended.

CHAPTER 7

SUMMARY OF MAJOR FINDINGS AND RECOMMENDATIONS

7.1 The Committee found that a wide range of opportunities to study art, craft and design was provided in Western Australia, and that while some new initiatives were required, the most pressing need was for the re-organisation of existing course offerings so that they could provide greater benefits to the community.

7.2 In general, the Committee found that there was a need to make increased provision for aesthetic education in all the education institutions and throughout the community. More specifically, there was seen to be a need to strengthen the degree programs in art, craft and design at The Western Australian Institute of Technology and to bring together the Technical Education Division's vocational courses in a new College of Art, Craft and Design to be located in the city centre. It was also found that more intensive adult education programs in art and craft were needed in addition to the continued expansion in both the metropolitan and country areas of the adult education opportunities currently available.

7.3 Other needs were seen to be for degree programs in art history; foundation studies in art, craft and design to serve in part as an introduction to courses at either WAIT or the Technical Education Division; and assistance in the transition from study to work for artists and craftsmen.

7.4 The major capital costs entailed will arise from the necessity of moving various Technical Education Division activities from sites required by the Government for other purposes. Since this expenditure will have to be made in any event, it is urged that advantage be taken of the opportunity to create a new teaching facility for art, craft and design.

7.5 Except for the proposed creation of a new department at The University of Western Australia, no significant increases in recurrent funding are proposed. A large majority of the specific recommendations can be accomplished through the rationalisation of existing courses, improved utilisation of resources and clearer differentiation of areas of responsibility. A most important input will be a cooperative attitude on the part of administrative and academic staff at the various institutions.

7.6 The following recommendations are made.

The Western Australian Institute of Technology

7.6.1 That WAIT concentrate on providing programs at the Bachelor's degree and post graduate levels for students who seek to make a career in art, craft or design.

7.6.2 That steps be taken to strengthen the Bachelor's degree courses in art, craft and design by intensifying content.

7.6.3 That concurrently admission standards in terms of skills and/or performance potential be progressively raised.

7.6.4 That WAIT explore with the Technical Education Division the possibility of introducing in the technical and further education sector a common foundation year to precede some or all of the formal programs in art, craft and design at WAIT and in the Technical Education Division.

7.6.5 That the number of undergraduate places for career oriented students be gradually increased commensurate with anticipated growth in community need.

7.6.6 That, in the event that the requisite additional funding for accomplishing these objectives should not be available from external sources, the Department re-allocate its resources by reducing the number of places available for avocational studies.

The Technical Education Division

7.6.7 That the present courses in art, craft and design be brought together in a separate College of Art, Craft and Design to be established in the Technical Education Division.

7.6.8 That the proposed College of Art, Craft and Design -

(a) be staffed as far as practicable with practising artists, craftsmen and designers engaged on a part-time basis for limited terms;

(b) be accommodated in facilities designed for the purpose and located in Museum Street, Perth, opposite the new Perth Technical College building, such facilities to be used in conjunction with the premises of the former Perth Boys' School in James Street if additional space is required; and

(c) provide vocational courses initially in fine art, graphic design, fashion design, theatre crafts, merchandising display, commercial

art and advanced ceramics; and in additional crafts as the demand for such courses increases.

7.6.9 That the Technical Education Division give serious consideration to transferring to the proposed College courses in interior design, photography and audio visual photography.

7.6.10 That the printing trade courses be retained in a central city location, to enable the association between these courses and those in graphic design and commercial art to be maintained and further developed.

7.6.11 That the proposed Diploma course in Design (Theatrical Arts) be introduced as soon as possible, so that the training of students currently enrolled in the Certificate course is not interrupted, and that these courses be provided at the proposed College of Art, Craft and Design.

7.6.12 That the Technical Education Division -

(a) allocate sufficient additional resources to the Certificate/Diploma courses in Design (Theatrical Arts) to enable all three streams (sets, costumes, lighting and sound) to be offered; and

(b) monitor employment opportunities in the entertainment industry with a view to reducing student intake into these programs if necessary to maintain a balance between the output of graduates and market demand.

7.6.13 That the name of the Certificate/Diploma in Design (Theatrical Arts) be changed in order to reflect more accurately the emphasis on technician training.

7.6.14 That the Technical Education Division in consultation with WAIT consider the introduction of a foundation year within the Division as referred to in paragraph 7.6.4 above.

7.6.15 That the Technical Education Division undertake a comprehensive review of its programs and awards in art, craft and design with the objectives of establishing common base programs where possible and simplifying the subject and award structure.

7.6.16 That performance requirements in the Diploma and Certificate courses in Art Studies be raised to a level equivalent to that demanded in other award programs in the Technical Education Division, and that the structured and sequential nature of these programs be observed.

7.6.17 That the Diploma and Certificate courses in Fine Art be discontinued at Claremont Technical College, but that the Technical College's facilities continue to be used to provide community education programs in art and craft as discussed in paragraphs 3.57 - 3.60 of this report.

7.6.18 That, in addition to the adult education programs currently available, the Technical Education Division provide more rigorous avocational, non-award programs in a wide range of art and craft subjects, and that such programs attract appropriate fees.

7.6.19 That an early appointment be made to a joint position of Principal of the proposed College and Superintendent (Technical) of Art, Craft and Design to facilitate the implementation of the recommendations relating to the Technical Education Division.

The Colleges

7.6.20 That Claremont Teachers College and Churchlands, Mount Lawley and Nedlands Colleges seek to increase the art, craft and design content of their teacher education programs.

7.6.21 That in developing further programs in art, craft and design, the Colleges concentrate on teacher education and community education and, more specifically, -

(a) develop adult education programs in art and craft to serve their local communities;

(b) explore the possibility of providing the Technical Education Division's Certificate and Diploma courses in Art Studies on a contract basis; and

(c) provide education courses for teachers of adult and community education programs in art and craft.

The Universities

7.6.22 That consultation be initiated between The University of Western Australia, the Western Australian Post Secondary Education Commission and the Tertiary Education Commission to examine the possibility of introducing at the University degree and post graduate courses in Fine Art as an academic discipline.

7.6.23 That links between Murdoch University, The University of Western Australia and The Western Australian Institute of Technology be further developed to enable Murdoch students to undertake studies in art and related areas on a credit basis at those institutions.

7.6.24 That The University of Western Australia consider attaching the full weighting to art in calculating students' aggregate marks in the Tertiary Admissions Examination.

Transition from Study to Work for Artists/Craftsmen

7.6.25 That the Western Australian Arts Council be regarded as the appropriate body to consider proposals relating to the provision of programs to assist graduates in art, craft and design in the transition from study to work.

Artists in Residence Programs

7.6.26 That the practice of appointing artists in residence both in education institutions and in the community be further extended.

Theatre Design

7.6.27 That, although it is unlikely that a true professional course in theatre design could be justified, the possibility be explored of meeting the educational needs of individuals with special interest and talent in this field by enabling them to combine design and theatre studies and, if required, education studies. Such special programs might be appropriate to WAIT or to the Academy of the Performing Arts in conjunction with Mount Lawley College.

Standing Committee on Art, Craft and Design Education

7.6.28 That a Standing Committee of the Western Australian Post Secondary Education Commission be established to review on a continuing basis the provision of post secondary education in art, craft and design.

Service to Country Areas

7.6.29 That the provision in country areas of opportunities in art, craft and design education be increased, and that -

(a) the Technical Education Division's Diploma and Certificate courses in Art Studies be offered at as many country centres as possible; and

(b) the progressive development of facilities for community education in art, craft and design in regional centres be supported.

Community Education

7.6.30 That opportunities for community education in art, craft and design be increased by -

(a) more generous provision of exhibition facilities in public buildings, especially education institutions; and

(b) continued support from both the public and private sectors for community organisations which provide informal art and craft tuition.

7.6.31 That fees be charged for tuition and/or supplies in community education programs where appropriate.

APPENDIX A

SUBMISSIONS RECEIVED

Individuals

Andrzejaczek, Mr. T.

Arkeveld, Mr. H.

Bell, Dr. F.

Benbow, Mr. W.

Bradfield, Mr. H.

Campbell, Ms. J.M., Albany

Combley, Mr. J.

Ellis, Mr. W.F.

Fairhall, Mr. J.

Fawcett, Mr. J.A.

Harris, Mr. D.F.

McGrath, Mr. J.

Meltzer, Ms. A.

Minc, Dr. S.

Nelson, Mr. P.

Parsons, Ms. M.J.

Phillips, Mr. R.

Rees, Mr. N.C.

Royston-Ing, Mrs. D.

Smith, Mr. A.J.

Stott, Mr. G.M.

Templeman, Mr. I.

Groups and Organisations

Advisory Committee for the Design (Theatrical Arts) course, Perth Technical College

Art Education Association of Western Australia

Art Lecturers Branch (Technical) of the State School Teachers' Union of WA (Inc.)

Arts Council of Geraldton, Inc.

Augusta - Margaret River Arts Council

Claremont Teachers College

Claremont Technical College

Crafts Board of the Australia Council

Crafts Council of Australia

Department for Youth, Sport and Recreation

Department of Design, Royal Melbourne Institute of Technology

Department of Fashion, Perth Technical College

Faculty of Architecture, The University of Western Australia

Geraldton Technical College

Graylands Teachers College

Industrial Design Institute of Australia, WA Chapter

Institute of Australian Photography

Joint Education Committee, Crafts Board of the Australia Council and Crafts Council of Australia (incorporating the Crafts Council of Western Australia)

Mount Lawley College

Nedlands College

New South Wales Higher Education Board

Office of Regional Administration, Great Southern Region

Perth Cultural Centre Planning Committee

Perth Technical College

Scarborough Evening Technical School

South Australian School of Art, Adelaide College of the Arts and Education

Staff of Claremont Technical College

State School Teachers' Union of WA (Inc.)

Technical Education Division, Education Department of Western Australia

Theatre Board of the Australia Council

The Printing and Allied Trades Federation of Australia, Western Australian Region

The University of Western Australia

The Western Australian Arts Council

The Western Australian Institute of Technology

Town of Claremont

Wembley Technical College

West Australian Clothing Industry Training Committee

APPENDIX B

VISITS AND INTERVIEWS

Balga Technical College

Churchlands College

Claremont Teachers College

Claremont Technical College

Mount Lawley College

Nedlands College

Perth Technical College

The Western Australian Institute of Technology

Mr. T. Andrzejaczek, Executive Architect, Design, Public Works Department

Mr. David Bethel,* Director, Leicester Polytechnic and Chairman, Committee for Art and Design, Council for National Academic Awards, U.K.

Mrs. Joan Campbell, Potter, Fremantle

Mr. S.B. Cann, Principal Architect, Public Works Department and Chairman, Perth Cultural Centre Planning Committee

Mr. Peter Forrest, Assistant Director (Technical Education), Technical Education Division, Education Department of Western Australia

Mrs. Philippa O'Brien, Theatre Designer

Mr. John Saint, Head, Department of Design, Royal Melbourne Institute of Technology

Mr. David Williams, Director, Crafts Board of the Australia Council

*Correspondence and telephone conversation

APPENDIX C

REPORTS CONSULTED

First Report of the National Advisory Council on Art Education (Sir William Coldstream, Chairman), London, HMSO, 1960.

Vocational Courses in Colleges and Schools of Art. Second Report of the National Advisory Council on Art Education (Sir William Coldstream, Chairman), London, HMSO, 1962.

Post-Diploma Studies in Art and Design. Third Report of the National Advisory Council on Art Education (Sir William Coldstream, Chairman), London, HMSO, 1964.

The Structure of Art and Design Education in the Further Education Sector. Report of a Joint Committee of the National Advisory Council on Art Education and the National Council for Diplomas in Art and Design, (Sir William Coldstream, Chairman), London, HMSO, 1970.

Art and Design Education in New South Wales. Report of the Committee of Enquiry into the need for a college of advanced education to provide tertiary courses in art and design in New South Wales. (G. Gleeson, Chairman), September, 1973.

Vocational Courses in Art and Design. Report of the Working Group on Vocational Courses in the Design Technician Area Appointed by the Secretary of State for Education and Science (A.S. Gann, Chairman), London, HMSO, 1974.

The National Standing Conference for Foundation Education in Art and Design. Report of the Working Party established in May 1974 to survey the position of art and design foundation courses, and to formulate and define proposals for validation criteria appropriate to the developing situation. (n.p.n.d.)

The Crafts in Australia. Report of the Committee of Enquiry into the Crafts in Australia, (K. Bonythan, Chairman), Vols.1 and 2, Canberra, AGPS, 1975.

Support for the Arts in England and Wales. A Report to the Calouste Gulbenkian Foundation by Lord Redcliffe-Maud, Master of University College, Oxford. London, Calouste Gulbenkian Foundation, UK and Commonwealth Branch, 1976.

Building Private Sector Support for the Arts. A review of the economics of the arts in Australia with recommendations relating to private sector support. Prepared by a voluntary Study Group convened by the Myer Foundation. Melbourne, Myer Foundation, 1977.

Coming to our Senses. The signficance of the Arts for American education. The Arts, Education and Americans Panel. New York, McGraw-Hill, 1977.

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Barton, Alan R. and Anderson, Grantley. Tertiary fine art study...done at the request of the Tertiary Education Study Committee of the Visual Arts Board of the Australia Council. Underdale (S. Aust.), Adelaide College of the Arts and Education, 1979.

Committee for Art and Design: Report on the review of BA Honours Degree courses in Art and Design, 1975-76. London, Council for National Academic Awards, 1979.

A brief history and description of the Torpedo Factory Arts Center, Old Town Alexandria, Virginia (no date).

PERTH CULTURAL CENTRE: MASTER DEVELOPMENT PLAN. NOVEMBER 1979.

LEGEND

1 ART GALLERY OF WESTERN AUSTRALIA
- 1a New Art Gallery
- 1b Administration
- 1c Magistrates' Courts
- 1d Proposed Sculpture Garden

2 PROPOSED NEW STATE LIBRARY SERVICES' BLDG

3 PROPOSED DRAMA THEATRE & STUDIO THEATRE

4 WESTERN AUSTRALIAN MUSEUM
- 4a Administration & Laboratories
- 4b Future Extension to Administration
- 4c Old Gaol & Courthouse
- 4d Jubilee Wing
- 4e Hackett Hall
- 4f Proposed Main Public Entrance Hall

5 PERTH TECHNICAL COLLEGE
- 5a Proposed Development
- 5b Stage 1 (existing)
- 5c Former Boys' School

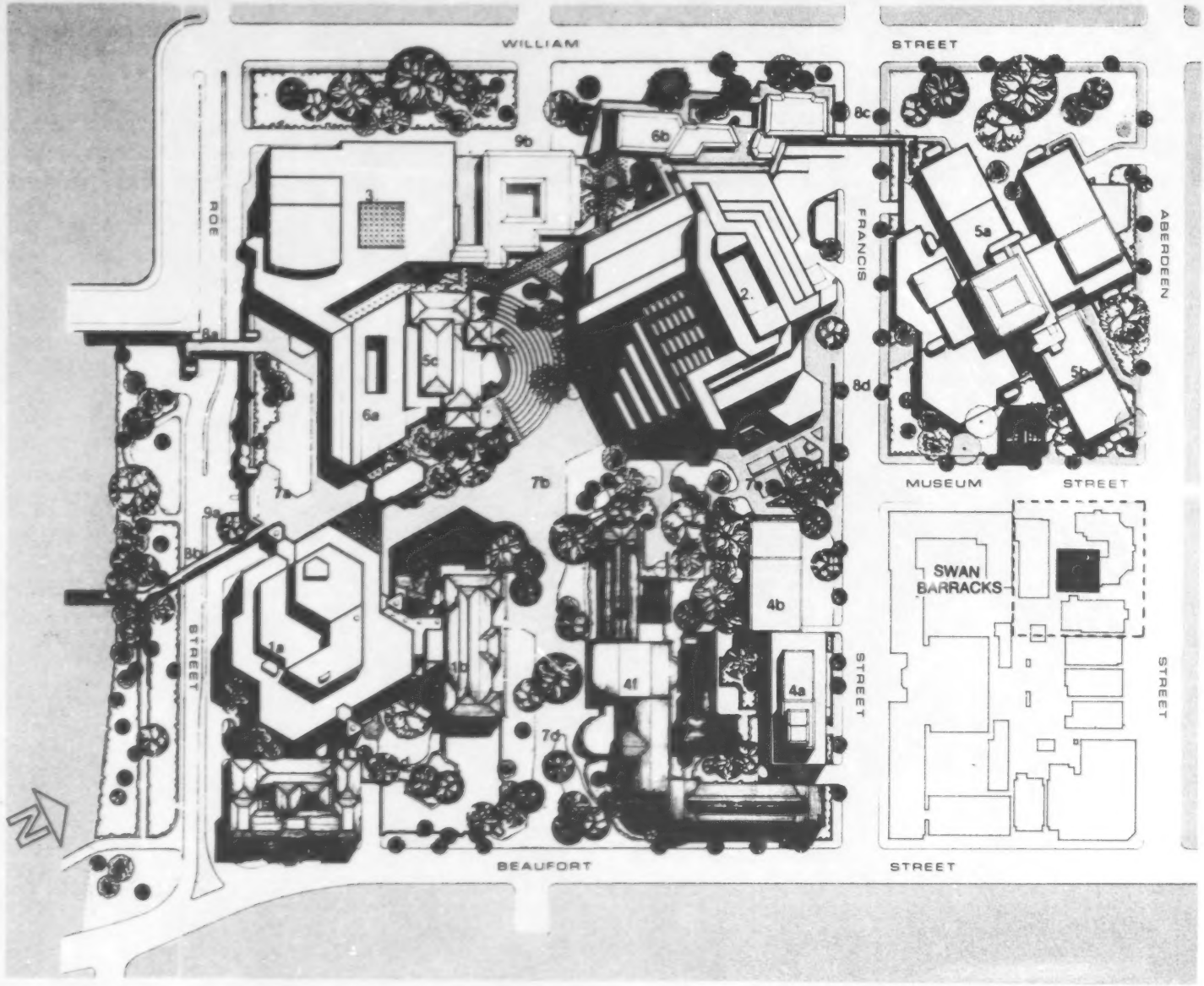
6 OTHER CULTURAL FACILITIES
- 6a Suggested development south of Boys' School
- 6b Suggested development along William St

7 OPEN SPACES
- 7a Southern Plaza
- 7b Central Plaza
- 7c Amphitheatre
- 7d Eastern Garden
- 7e Northern Garden

8 OVER & UNDER-PASSES
- 8a Existing walkway across Roe St
- 8b Proposed walkway across Roe St
- 8c Proposed walkway across Francis St
- 8d Proposed underpass across Francis St

9 CAR PARKS
- 9a Entrance to Perth City Council Car Park No 6
- 9b Entrance to Perth City Council Car Park under new Library Service Bldg

Total : 1200 car bays



Site available for art, craft and design education.